IN THIS ISSUE: **ARMENIAN MUSIC—By Vahé Kaltchinian**

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GOETA LJUNGBERG

Photo Harlip, Berlin

FRANK MANNHEIMER,
American pianist, is here from England for his second tour of his own country.

MORIZ ROSENTHAL,
at Cap D'Ail (Riviera) promenading with Mrs. Rosenthal recently on the morning of his seventieth birthday.

ETHEL BARTLETT and RAE ROBERTSON,
English two-piano team, in San Diego, Cal., where they played recently.

MARGUERITE MORGAN,
pianist of Le Morgan Trio, as sketched by F. Milkine. Miss Morgan and her sisters, Frances (violin) and Virginia (harp), have been appearing in concert and over the radio in European centres for several months.

HENRY HADLEY
was guest conductor of his Chinese Sketches at the New York Philharmonic Children's Concert of January 7.

PAUL MUSIKONSKY,
ten-year-old violinist, pupil of Joseph Osborne, gives the first program of his second season at Town Hall, New York, February 12. He made his début last year with the Manhattan Symphony Orchestra (Henry Hadley conducting), following this appearance with a recital at Carnegie Hall, New York, and a tour of Canada. His February 12 program includes the première of Edward G. Simon's Serenada, especially composed for and dedicated to the young artist.

GENA BRANSCOMBE
directed the A. W. A. Choral Group in a concert of Christmas music at the American Woman's Association, New York, on December 18. The program included Miss Branscombe's own Hail Ye Tyme of Holie-dayes. Another Yuletide concert under Miss Branscombe's direction was the Christmas Festival given by the MacDowell Club of Mountain Lakes, N. J.

GEORGES MIQUELLE,
first cellist with the Detroit Symphony Orchestra, recently appeared as soloist with that organization (Ossip Gabrilowitsch conducting) in the Haydn concerto in D. (Photo by Harold Wagner.)

IGOR STRAVINSKY'S
Sacre du Printemps had its first performance in Madrid, Spain, in the Teatro Calderon, when Enrique F. Arbos headed the augmented orchestra of 110. (Portrait by Soudeikine.)

SPANISH MUSICIANS
participating in an amateur bullfight in Lima, Peru, for the benefit of tuberculosis sufferers. In the foreground, left to right, Ernesto Halffter, composer; Paco, Pepe and Ezequiel Aguilar, members of the Aguilar Lute Quartet.

EDGAR SHELTON,
pianist, recently soloist with the St. Louis Symphony Orchestra playing the Tschaikowsky concerto in B flat minor, has resumed teaching in his New York studio. While in the Middle West, Mr. Shelton gave a recital at Webster College, Webster Groves, Mo., January 5.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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First Season of Winter "Proms" Enjoyed by London Music Lovers

Sir Henry Wood Remains True to Tradition—Weather Falls Into Line — Hindemith as Wagner Antidote — More Messiah and Some Schönberg—Opera Rumors and Positive Action

By CÉSAR SAERCHINGER

LONDON.—The first winter season of Promenade Concerts in the history of Queen's Hall—and of Promenade Concerts—was inaugurated with all the pomp and panoply of a first night on New Year's Eve. The spirit of the occasion pervaded the concert, so much so that, in the words of a colleague, it was as near to a circus as a symphony concert can come; colorful, riotously jolly and slap-dash. People streamed forth from the tradition-hallowed place in masses, with the undisguised intention to inebriate through the mouth as they had already done through the ear. Those that went home (or stayed home to listen in) heard till midnight a radio program which brought them snatches of music and merrymaking from various European countries and America, in a program which threatens to make radio history in more ways than one. (The Poles objected because the announcer mentioned the fact that their government was spending one-third of the national revenue on armaments, and protested officially, while Mr. Paderewski referred to the incident as unfortunate. It was.)

TRUE TO TRADITION

But, to return to the "Proms": tradition was adhered to in every respect, starting with Sir Henry Wood's provocative white carnation, the floral decorations in the hall and the admonition not to "strike matches during items," which adorns the stage. Even the weather had fallen into line, and a foreigner landing in Langham Place could easily have mistaken the opening concert for the usual August one, considering what English summers are like. Indeed, that is one explanation for the apparent popularity of these new Winter Proms: they are so much like the usual mixture of choke and chill that the Promenaders do not know the difference.

But it is remarkable all the same. Thousands of people with hats on and pipes alight, stand to listen to two hours of Wagner on Monday nights, two hours of Beethoven on Fridays, and to a miscellaneous *mêlange* on the other nights. This week the dose of Wagnerian oil was followed by a solvent of acrid Hindemith, namely the Philharmonic Concerto (after a goodly number of habitués had fled). It got a good hand, and deserved it, from the point of view of sheer workmanship. If the theme, as a theme, were as good as the variations—as variations—it might be a little masterpiece. That it is obviously "commodity" music does not disturb Hindemith, of course, but is hard on an audience which still likes to believe in the "sacred flame" of inspiration.

KATHARINE GOODSON PLAYS DELIUS

Not only Beethoven, but Beethoven in C minor, was Sir Henry's menu for Friday. Lamond played the C minor concerto in rather pedestrian fashion and the fifth symphony followed, proving its perennial popularity. Keith Falkner's singing of In questa tomba and the rollicking Mit Mädeln sich vertragen (to be recommended to singers in search for "popular" items) was the outstanding feature of the evening, as was Katharine Goodson's playing of the Delius concerto the evening before. The rest of this program, being all Delius, was that "linked sweetness long drawn out," which requires an Anglo-Saxon temperament in order to enjoy it.

Again, Kathleen Long put up a good show in the Schumann concerto in a program of "romantics" from Mendelssohn to Strauss. The Tuesday concert, being all Russian, had the advantage of Leff Pouishnoff's brilliant performance of the Tschaikowsky concerto. Scriabin made a brief appearance (rare nowadays) with his Deux Poèmes, op. 32.

The opening program contained such glittering items as Berlioz' Carnaval Romain, Rimsky-Korsakoff's Scheherazade, the Schubert-Liszt Wanderer Fantasy, dashingly played by Solomon, and Weber's Invitation to the Dance. Could anyone ask more for a New Year's Eve? The concerts went on nightly for a fortnight, ending January 14.

MORE MESSIAH, ALSO SCHÖNBERG

For the rest, there is absolutely nothing worth mentioning except another holiday Messiah performance (the third), this time by the Royal Choral Society at the Albert Hall. Of the soloists Noel Eadie, soprano, and Keith Falkner, bass, gathered in most of the glory. Dr. Malcolm Sargent commanded the multitudinous forces, and the London Philharmonic Orchestra was a tower of strength.

A recital of music by Arnold Schönberg, which gave an opportunity of appreciating the great qualities of Elsa Kraus, a German pianist, was held under the auspices of the London group of the I. S. C. M., but drew a small audience and some very superficial criticisms in the press.

RUMORS, RIFTS AND PICK-AXES

All sorts of curious rumors are in the air which make the plans for the coming opera season appear pretty nebulous. The only positive action at the moment is that of the hefty house-breakers tearing down one end of the opera house, containing dressing-rooms. These, however, are to be provided in a new annex, which cannot be but temporary since the whole building is coming down after one more operatic jamboree. That jamboree will consist of a Wagnerian "season"—mixture as before—plus certain works of other schools which Sir Thomas Beecham, now sojourning on the continent, is said to have up his magic sleeve. Maybe they are Russian, maybe Italian or French; anyhow it is a surprise, and

(*Continued on page 10*)

New Orchestra Makes New York Début Under Sokoloff's Baton

Organization Shows Unusual Promise—Conductor and Players Warmly Received

By RUSSELL M. KNERR

The first appearance of Nikolai Sokoloff, now concluding his fifteenth and last season with the Cleveland Orchestra, in his new post as conductor of the New York Orchestra, Inc., was greeted by a large audience in Carnegie Hall on Monday evening, January 16. The orchestra of ninety men, organized on a coöperative basis, gave its initial concert under Modest Altschuler last spring and subsequently appeared in an open-air concert series last summer. Its ambitious plans include a series of five concerts in New York next season and other events on tour, under Mr. Sokoloff.

The leader chose Beethoven's Eroica Symphony, La Mer by Debussy and Sibelius' Finlandia for his début. His unquestioned musicianship and taste are familiar to New York from his visits here with the Cleveland Orchestra, and his guest activities with the New York Philharmonic Orchestra at the Stadium. On the present occasion he had to deal with a still not fully welded, though considerably routined ensemble, one which lacks the flexibility it may later attain, and includes good string players, and slightly as yet, uncertain brasses.

Perhaps because of the limitations of his players and the necessity to hold them well in hand, Mr. Sokoloff scaled down the vast dimension of Beethoven's hymn to heroism. He expended more care on the modelling of details, and on the coaxing of an ingratiating tone from the ensemble, than on rearing vast structures. His tempi were never too fast. The climaxes will later be achieved more gradually, as the players acquire sensitized technical cohesion. The first half of the concert was, however, received by the audience with evident enthusiasm, the orchestra being called upon several times to rise. The playing of La Mer was difficult in the case of an ensemble so recently organized. The performance revealed flexibility of rhythm, though many details of the work lost some value, and the color and subtlety of the imaginative music did not fully materialize, in spite of Mr. Sokoloff's best intentions and endeavors. Finlandia served as an entirely effective medium for the players, and provided a rousing conclusion to a concert that showed definite possibilities of what surely will be realized in time by the organization. The finely gifted conductor was throughout heartily received and recalled many times to bow his smiling thanks.

TO SERVE NEW FIELD

The purpose of the new orchestra, as set forth in a leaflet distributed with the program, is not to compete with such long-established organizations as the New York Philharmonic, but to supply a special need which, its sponsors believe, exists at the present time. "The great orchestras of the East," this announcement says, "have year by year curtailed their touring activities as they have increased their metropolitan performances, with the result that many eastern cities desirous of having symphony concerts are now dependent entirely upon the limited tours of Mid-Western orchestras. This need in the East for an available orchestra devoted to maintaining high artistic excellence, the New York Orchestra will meet. It will play a series of New York concerts, five being scheduled for Carnegie Hall next season, and will be available ten months out of the year for concert and festival appearances in other Eastern cities."

Los Angeles Citizens Discuss Plans to Continue Orchestra

Sir Hamilton Harty Mentioned as Rodzinski Successor

By BRUNO DAVID USSHER

LOS ANGELES.—As predicted exclusively by the Los Angeles correspondent of the Musical Courier in the issue of December 24, Dr. Artur Rodzinski has been engaged permanently by the Cleveland Orchestra. His local contract, running for one more winter after this, was amicably annulled so that he can enter the Eastern engagement in October. From a source close to Dr. Rodzinski, it was learned that Cleveland agreed to a salary of $30,000 for ten symphony programs, his duties to include only a few out-of-town performances, several opera presentations, but no Sunday concerts.

William Andrews Clark, Jr., who is withdrawing as sole guarantor in April, 1934 (having expended $3,000,000 since inviting the late Walter Henry Rothwell to organize the orchestra fifteen years ago), is expected back from Paris in about eight weeks. It is most unlikely that a conductor for next season will be named before then. Sir Hamilton Harty, whom the Musical Courier correspondent mentioned December 24 as a likely successor, continues to be mentioned in influential circles. The Manchester and London maestro was popular at the Hollywood Bowl during the past two summers. Those claiming knowledge say that he would welcome an invitation. In the meantime, members of the Los Angeles Philharmonic Orchestra woman's committee, under Mrs. Cecil Frankel, vice-president on the directorate board of the orchestra and founder-chairman of the committee, met with members of the advisory board of the Hollywood Bowl Association for a general discussion of the situation. Another conference is scheduled for the end of this month. In addition, a small group of representative persons has been invited on behalf of Mr. Clark

(*Continued on page 26*)

Parisian Plaudits for Orchestra Soloists

Noréna, Lert, Lang and Wittgenstein Achieve Success—Burdino Honored by the Belgians

(*Special cable to the Musical Courier*)

PARIS.—Eidé Noréna was soloist with the Paris Symphony Orchestra (Monteux conducting) on the afternoon of January 15, winning an ovation for three Mozart arias. Mme. Noréna's last Paris appearance before she departed for New York was on January 20 in Romeo and Juliet and was broadcast over a national system. She sailed January 25 on the SS. Europa.

Francois Lang achieved a brilliant success playing the Schumann piano concerto with the Paris Symphony Orchestra under Monteux on the evening of January 15. The same day Richard Lert made his first appearance here with the Poulet Orchestra, winning such acclaim that he was engaged immediately to conduct the Pasdeloup Orchestra later in the season. André Burdino has been awarded the decoration of Leopold II by the King of the Belgians for his distinguished art and services to opera and opera singers. Ravel conducted the Paris Symphony Orchestra in his piano concerto for the left hand on January 17, with Paul Wittgenstein, soloist. The work was well received. It proved interesting, but the composer's former concerto is nobler music. Wittgenstein gave a remarkable performance and there were many recalls for him and Ravel.

S.

Austrian Radio to Help Opera and State Theatre

VIENNA.—The long-mooted question as to whether the Ravag, the Austrian broadcasting company, which is a state-controlled monopoly, should be made to support the State Opera and Theatre, whose deficits are constantly increasing, has at last come to a head. A law is being drafted by the Austrian Ministry of Education which embodies a scheme for the rescue of the two famous theatres, together with various musical educational institutions, by compelling the Ravag to come to their aid.

The project has so far not been realized, owing to the opposition of the Ravag to share its profits with the theatres. The state, however, finds it increasingly difficult to pay the annual subvention to meet the Opera and Burgtheater deficits, and is now going to compel the Ravag to help.

The latter has nominally 480,000 listeners, who, as in other European countries, pay a certain sum for their licenses. In Austria it is two schillings (30 cents) per month. However, 80,000 of the listeners, who are unemployed or without means, pay nothing. Forty-five per cent. of its annual income of 9,500,000 schillings is already surrendered to the State in the form of taxes and fees. The remaining 5,500,000 schillings are devoted to the cost of programs, plant, and improvements. The officials say that they require nearly the whole of this sum if broadcasting in Austria is not to fall below the general standard abroad, although they would be prepared to give a small sum to the opera.

The Government's attitude is that broadcasting has greatly reduced the revenues of the theatre, and that there is, therefore, a moral obligation to see that a good share of broadcasting profits goes to support Vienna's world-famous musical and theatrical institutions.

R. F.

Erhardt Engaged for Salzburg Festival

LEIPSIC.—Dr. Otto Erhardt, stage manager of the Chicago Civic Opera until it suspended activities, has been engaged as stage director of the Salzburg Festival, which assumes special importance this year because of the fiftieth anniversary of Wagner's death. Usually the performances have been limited to Mozart, with now and again an opera by Richard Strauss. This year the central feature of the operatic part of the festival is a production of Tristan and Isolde.

It was Dr. Otto Erhardt's recent staging of this opera in Leipsic which decided the festival authorities to acquire his services. This Leipsic production created something of a sensation because of its extraordinary psychological realism and the clarity of the dramatic action.

A. A.

ARMENIAN MUSIC

By VAHÉ KALTCHINIAN

IN spite of copious present-day knowledge of Oriental history, the origins of Armenian music still remain obscure. While it is undeniable that traces of paganism are to be found in popular Armenian songs, to date no manuscript notations of these airs, making it possible to fix their origin and character, has come to light. It has, however, been observed that the Phrygian mode (and its various forms) predominates in Armenian music. And if the fact is taken into account that the Armenian race is the heir of the Phrygians of antiquity, it is logical to deduce that Armenian music springs from the music of the Asia Minor of antiquity and particularly from the art of Phrygia.

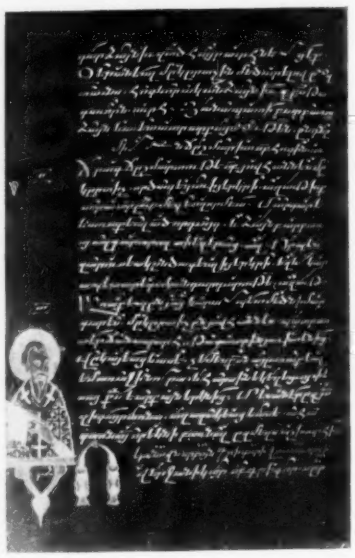
FAMOUS MONASTERY OF NAREK IN TURKISH ARMENIA

Primitive Armenian music consisted chiefly of the songs of the *aedes* (the troubadours of antiquity), in which the music was the humble servant of the poetry and only a kind of droning, rhythmic diction. The *aedes*, who had free access to the courts of the sovereigns and satraps, sang hymns, mystic poetry and religious cosmogonies at the great solemnities, and were also chosen to sing at popular assemblies. At the latter, they gradually came to make the heroic character of their songs more prominent than their religious. These songs, in praise of the prowess of mythical gods, or in commemoration of great legendary and historical events, were certainly not the only musical productions of the Armenian *aedes*, for it should seem natural to think that from the time music became an important factor in ceremonies, solemn receptions and banquets, the *aedes*, living as they did, in intimacy with the rich and powerful, had numerous opportunities to compose love songs, wedding dirges, funeral hymns and dance tunes, and that they took ample advantage of these opportunities. Unfortunately, no trace of an original manuscript is extant, and the songs of Armenia have been transmitted orally from generation to generation.

Religious Music

The oldest known Armenian music of which it is possible to ascertain an epoch and date, is that of the mediaeval period of Armenian history, that is from the sixth to the ninth centuries, in other words, the summit of Byzantine civilization and the golden age of Oriental music. From that time, two distinctly different kinds of music are discernible: an infinite quantity of liturgical music and of folk or popular songs. Both were monophonic.

The origins of Armenian church music are lost in the very origins of Christian music itself. Its first elements were furnished by songs of Israel conserved by Jewish converts to the Christian faith. Little by little, modified by the imprint of Grecian art, and under the impulsion of Christianity, the ancient pagan songs and Hebrew melodies were tansformed into Christian hymns whose vogue spread rapidly throughout all Armenia. Not a bishopric or a monastery that did not compose new hymns to the glory of Christ. The sacred hymns were no longer handed down by rote, but were carefully conserved by means of a system of notation resembling, in some of its signs, the Latin neumas. Each sign corresponded to a musical formula, of which the initiated singers passed the secret from generation to generation. These signs are found in the sacred manuscripts of the 12th and down to those printed in the 19th centuries, above all in such holy books as the *Charakan* (hymnal), the *Jamaghirk* (hymn service) and the *Patarag* (prayer book). In the course of ages, other collections of songs, poems and hymns to be read, recited or sung as the case might be, were formed, and every now and then in these collections profane music is found. Of all the collections, the *Charakan* (which included the hymns of the Armenian church usually accompanied by musical notation destined to guide the faltering singer) is the most classical.



PAGE OF A 15th CENTURY CHARAKAN MANUSCRIPT, with musical notation. The miniature in the margin represents the Patriarch Evangelist of Armenia, Gregory the Illuminator.

Throughout the centuries, many Armenian poets and musicians have composed *charakans*. In the fifth century for instance, Saint Sahak wrote a *charakan* for Holy Week, while Saint Mesrop wrote one for Lent. In the tenth century, the Monk Samouel and the inhabitants of the convent of Narek, enriched the *charakan* with more new hymns, and the hymns composed in the twelfth century by Saint Nercès the Gracious and Katchadour of Daron are still in use today in certain Armenian religious ceremonies. Though the authorship of many of these hymns is known, a great number of them must forever remain anonymous. Later on, in addition to simple liturgical melodies based on the contour of liturgical phraseology, ornamented melodies on rhythmic forms analogous to those of the Byzantine chants, were also composed. In the seventeenth century, when Armenian music was devastatingly beset by Turkish, Persian and Kurdish influences, a movement of national reform, headed by the personality of Baba Hamparzoum, arose.

This reformer did much towards liberating Armenian music from the domination of the complicated Turkish *oussoulis*, i. e. diminutive musical forms, based on fixed rhythms and performed in over a hundred different characteristic modes. It was also instrumental in considerably simplifying notation, thus permitting untutored singers to perform the masterworks without danger of deforming them. The disciples of Baba Hamparzoum imitated his example by embellishing the old melodies of the *charakan* with new rhythmical and ornamental variations, but without changing the tonality, for almost the entire totality of Armenian melodies continued to employ the Phrygian tetrachord. A century later the reform became definitive, when in 1872, Nicolas Tachdjian, on the order of the Patriarch of the Armenian Church, published the new, official *Charakan* which is still in use.

Folk Music

What is known of Armenian sacred music from the study of manuscripts, does not, unfortunately, make up for what is unknown with respect to folk music. Created by the people, it has never been written down. Sacred music always remained the exclusive property of the clergy, who jealously guarded the secret of their art, never permitting the transmission of its precepts except to proficient pupils charged with conserving it intact and ensuring its faithful transmission to generations to come. Furthermore, with the advent of Christianity, profane music was quite forsaken,—to the evident advantage of the religious. In addition to which, adherents of the new sect cared little for profane music, persecuted it on every occasion, qualified it a "satanic amusement,"—a fact that was common to both the Oriental and Occidental Christianity of the Middle-Ages. The performance of profane music was considered a shameful vice and condemned and outlawed by the church. Indeed, the requisition and destruction of all musical instruments in the name of sacred principle, was not uncommon at the time. Christian Armenia having conserved many pagan customs, the great apostle, Gregory the Illuminator, ordered that everything which might be a reminder of paganism, be destroyed by fire. Thus it was that profane music, in which are found the elements of traditional religion and of paganism, sought refuge with the wandering bards of the country. To them fell the lot of keeping it alive.

These errant bards, or *achoughs*, as they were called, were popular singers corresponding to the European trouveres and troubadours. Gifted literary and musical improvisers, they enlivened the festivals of the time with their songs in praise of the heroes of the day. They lived from their art and depended chiefly on the nobility, who, in Armenia were Arabians, Persians, Turks and Kurds, and it is easy to imagine that the Armenian minstrel required uncommon delicacy and tact to adapt his art to his nobleman's taste. If at the home of a Kurd, he modeled his songs on the generally pastoral music in use among the Kurds. If at the home of a Turkish pasha, the Armenian musician sang in the guttural, nasal style appreciated by the Turks. Most of the great music masters in attendance on the sultans, khedives and shahs, were Armenians. Beginning with the twelfth century, their names and fragments of many of their poems are known, but their music, the transmission of which has always been oral, remains unknown. Approaching modern times, Armenian songs were more or less modified by Turkish, Persian and Kurdish influences, though it is curious to remark that, in spite of everything, their basic musical character remained autonomous; for, if the Armenian *achoughs* were influenced by Mussulman music, they certainly brought more to it than they received.

Aside from this music, which might be termed professional, there is a vast quantity of folk music, improvised by the people and which is inspired by nature, and the joys and cares of pastoral, patriarchal and national life. The hitherto unknown treasures of Armenian folk-music were revealed to Western musicians about twenty years ago by the erudite and talented Reverend Father Komitas, who, having completed his musical studies in Berlin, was named kappelmeister of the Etchmiadzine Cathedral and made professor of music at its Superior Normal School. During his holidays and spare moments, he found occasion to know and deeply study the Armenian people and their folk-music, and in his own words, this is how the peasants create the words and music of their rustic songs:—

> "Disguised as a villager, I went to the Haridj Monastery near Alexandropol. It was during the celebration of the Transfiguration. Crowds of pilgrims arrived; young peasant girls and boys, and newly married couples danced together, at the same time improvising songs, as is customary at pilgrimages. Well before the arrival of the singers, I was perched on the roof of a building, pencil and paper in hand. This time I was to witness the beginning of the celebration which had, up until then, been impossible, for, as the dancing began in the middle of the night and I arrived in the morning, I heard only those songs already composed.
>
> "First, four persons advanced and formed a circle. After several turns in silence, the best singer of the group started a childish tune: 'Oh, Tello, pretty Tello!' The chorus repeated it identically. The leader sang the first part of the song and the first verse of the refrain. The chorus repeated it. The leader sang the second part of the song and the second verse of the refrain. The chorus repeated it. Then a new leader passed to the head of the dance, changed the tune and sang it one degree higher than the first part . . . "

"That day," adds Father Komitas, "I noted thirty-four new songs." In choruses, it often happens that the different groups sing alternately, or a group and a soloist succeed each other in regular alternation. Work and harvest songs are also performed in this way.

In summing up the work of Father Komitas, its great value is at once discerned, as he was the first to disentangle Armenian music from foreign influences and the first to reveal its ethnic character. Ever since then, its infinite sweetness, delicate tenderness, poetic and contemplative charm have been recognized as its outstanding qualities. The songs collected by Father Komitas, though only recently published and presented to the public, have already provided original and characteristic themes for compositions by native composers such as Spendiaroff, Mélikian and Ter Ghévontian, as well as to such foreign composers as Henri Busser and Francesco Malipiero. New treasures are daily being discovered in Armenian folk-music, and there can be no doubt but that the Armenian composers of the new generation, instructed in European conservatories and employing and developing national airs according to the methods of modern composition, will create an Armenian music that shall equal in beauty and variety the modern music of any of the nations of the Western world.

AN ARMENIAN WEDDING

SON OF ITALIAN CABINET MAKER BECAME METROPOLITAN OPERA TENOR

Giovanni Martinelli Tells Early History—May Sing Wagnerian Roles in Future

Giovanni Martinelli, tracked to his lair on New York's Central Park West, declined to dissertate on Scaling the Vocal Heights, or How I Attained My Success. Possessed of a disarming modesty, the tenor, who has been one of the Metropolitan's leading lights since 1913, prefers to let the facts of his career speak for themselves and does not even advance helpful hints for the guidance of operatic beginners. The story of his life is told with no embellishments, save that of his own humor and dramatic flair.

Asked how his voice first attracted notice, Martinelli replied that the bandmaster of the regiment in which he served his military

GIOVANNI MARTINELLI on a vacation in the Dolomites in 1932.

term as a young man in Italy was the discoverer of his talents.

"Your family did not recognize the extraordinary quality of your voice?"

"No," he answered, smiling reminiscently. "You see, I was the oldest of fourteen children. My family for generations had been cabinet makers in the little town of Montagnana in the province of Padua, the craft being handed down like a title from father to eldest son. Of course, it was taken for granted that I would follow in the footsteps of my ancestors. Then, too, in Italy it is nothing extraordinary for a person to sing, and to sing snatches from the operas. Everybody knows and loves them."

"You had no special musical training as a child?"

"I sang in the choir and played clarinet in the town band. I was always eager to absorb what musical knowledge I could, although I never thought of myself as especially gifted. However, I heard all the music possible, and attended all the traveling opera performances that came through Montagnana. Every autumn we had such a visit, the companies following the provincial custom of presenting one opera for as many as sixteen nights in succession. In Italy, these troupes sometimes tour with a repertoire of only one work, and people will go again and again to hear music that they love.

Played in Regimental Band

"Then, when I was twenty, I was drafted for three years' military service, and to the dismay of my family, was sent the appalling distance of a six hours' train journey from home. In those days, this was farther than most provincials traveled in their whole lives. The Government, though, always sent the drafted men some distance from their own cities for training. My destination was Piedmont."

"Did you feel strange and homesick in your new life?" I asked.

"Strange, yes," he said, "but my trusty clarinet was the means of procuring me a life of comparative ease. I applied for membership in the regimental band, and was accepted. The bandsmen had the privileges of officers, and so I considered myself very well off.

"One day some of my companions and I were spending our recreation time together, singing and joking. I was one of the most enthusiastic vocalists, and had just finished a selection, sung fortissimo, when our bandmaster, Captain Gaudino, came out into the enclosure where we were gathered and asked who had been singing.

"My heart sank. I thought I had been guilty of some breach of discipline and I saw myself confined to the reservation, or punished in some other way if I identified myself as the offender. No one answered Gaudino, and he demanded again to know who was singing.

"'Well,' I thought, 'here is goodbye to some of my privileges,' but I spoke up, feeling as virtuous as your George Washington when he confessed the damage he had done with his little hatchet. 'My captain, I was singing.'

His Singing Voice Discovered

"Imagine how my world changed when, instead of reprimanding me, Gaudino spoke these magic words, 'You have a wonderful voice. You should study.'

"That was all that was necessary to fire ambition. Gaudino and my colonel were my good friends. The latter gave me permission to go with the bandmaster to the homes of some of the prominent families of Piedmont to sing, and, as they were pleased, I was granted leave to go to Milan for an audition.

"There I was successful, and was advised to take up singing as my career. There were money difficulties in the way, though, for I had no means of supporting myself while I studied, and I was afraid that my family would not approve of my entering this hazardous field rather than the safe and assured craft of my fathers. My Milan sponsors then offered to finance my musical education, if I would sign a contract to take up my studies as soon as I was discharged from the army. This I did, to the displeasure of my father, who thought I should come home."

"Wasn't there anyone to teach you while you were in the army?"

"No. There was no vocal teacher, but I bought myself the librettos of the opera and studied them, and of course we played a great many operatic excerpts in the band."

I inquired whether this did not result in technical faults which had to be corrected later.

"No," replied the tenor, "when I began to study I was congratulated that I had nothing to unlearn—no affectations or mannerisms to interfere with spontaneous delivery.

A Culinary Interlude

"To continue—I went on with my military life until the summer came. At this season the regiment went into the mountains for maneuvers, the band going, too, of course. The colonel did not want me to go, as he was guarding his discovery and was always afraid that I would injure my voice in some way. It was a problem, however. No one remained in Piedmont except those on the sick list and a few resident officers.

"'What official report shall I make?' pondered the colonel. 'I cannot say you are sick—you are the picture of health. You will have to have some duty here. What shall it be?' I was quite uninspired, but the officer was more resourceful. 'You shall cook for the invalids,' he announced, asking as an afterthought, 'Do you know how to cook?'

"I was inept in such matters, but I bravely said I could fill the post. My comrades, when they heard the news, expressed deep pity for my victims."

"What marvelous concoctions you must have prepared."

Martinelli laughed infectiously. "I did. I went to market and bought meat, eggs, squash, potatoes, anything I fancied, and dumped them all into a soup. I was quite a kitchen autocrat in those days. I even had a subordinate to wash the dishes and help me carry out my culinary projects. I produced some queer dishes, but they were not fatal to anybody, fortunately."

Launched in Successful Career

After his military service was completed, Martinelli took up his vocal studies with Mandolini in Milan. After two years, he made his debut in that city in Rossini's Stabat Mater. This was followed by appearances in the leading roles of Ernani and Ruy Blas. Six months later, Toscanini and Puccini heard the young tenor, and chose him to sing in the premiere of The Girl of the Golden West in Rome. This was in 1911.

Following this came engagements in Monte Carlo and London and further appearances in Rome. It was during this period that Gatti-Casazza heard him and brought him to the Metropolitan, where he first sang in the fall of 1913.

Martinelli has made numerous concert tours in addition to his opera seasons here, and appeared in Buenos Aires and many other South American centers. For nine summers he sang at Ravinia, which he considers the Bayreuth of America.

"There," he said, "one finds opera divorced from fashion. The people come only to hear music in beautiful surroundings."

In June, 1926, Martinelli made the first singing picture for Warner Bros. He was photographed on the sound screen in the Lament from Pagliacci and in Celeste Aïda.

Studying Bayreuth Dramas

Remembering the tenor's singing of the Prize Song from Die Meistersinger at a Sunday night concert at the Metropolitan several years ago, I asked Martinelli if he contemplated ever adding the Wagnerian roles to his repertoire. For answer, he showed me scores of Tristan, Siegfried and Meistersinger on the grand piano. "These I study for my own pleasure at present," he said. "Wagner has a deep appeal for me, and I feel myself mature enough artistically to try these roles. I have no definite plans for appearances in these works, but some day perhaps I shall."

Concluding our conversation, Martinelli told something of the transcontinental concert tour which he made on returning from Italy this fall. "I notice an ever-deepening interest in music in America," he said. "In the twenty years I have sung here, I have seen it develop, until now there is an eagerness, almost a hunger, for what is best in music."

M. L. S.

The tenor is talking to Elisabeth Rethberg, a fellow Metropolitan artist, at the Passo delle Tre Croci, 1,800 meters above sea level.

JANUS TOSCANINI

Il maestro looks black when you mention Stravinsky and Tschaikowsky.

Il maestro looks radiant when you speak of Wagner and Respighi.

Kolar Conducts Detroit Orchestra

Detroit, Mich.—Victor Kolar held sway over the Detroit Symphony Orchestra for the concerts of January 12 and 13, in the absence of Ossip Gabrilowitsch. He chose to direct the overture to Wolf-Ferrari's Secret of Suzanne, Brahms' second symphony, and Respighi's The Pines of Rome. This is a list well designed for variety as well as musical worth, and Mr. Kolar made the most of his opportunities for color and contrast. The Brahms work was given a reading of polish and vigorous concept, the orchestra responding with alacrity to their leader's behests. The Pines of Rome was sketched with broad tone and fine cohesion of the orchestral elements. The men are thoroughly accustomed to Mr. Kolar's rule, and their long association results in gratifying smooth accord of interpretative intent. There was warm and well-merited applause from the audience.

B.

Rodzinski to Succeed Sokoloff in Cleveland

Cleveland, O.—Negotiations between John L. Severance, president of the Musical Arts Association of Cleveland, and W. A. Clark, Jr., president of the board of directors of the Philharmonic Orchestra of Los Angeles, have resulted in the cancellation of Artur Rodzinski's contract as conductor of the latter organization, and his engagement as head of the Cleveland Orchestra. Since the announcement that Nikolai Sokoloff's term as conductor of the Cleveland Orchestra would end next May, much speculation has been current regarding his successor. Dr. Rodzinski was here as guest conductor in Severance Hall on December 29 and 31 last.

Mr. Sokoloff has been in charge of the Cleveland Orchestra since 1918. At that time he was engaged by the Musical Arts Association to make a musical survey of the public schools. As an orchestral program was deemed in order, Mr. Sokoloff collaborated with Mrs. Adella Prentiss Hughes, secretary of the association, in assembling fifty-seven players, who, after seven rehearsals, gave the concert under Mr. Sokoloff's direction. That same year the orchestra gave twenty-eight concerts, and has since continued steady development under their leader's guidance. Mr. Sokoloff goes from here to New York, where he assumes the duties of conductor of the New York Orchestra.

His successor is a native of Dalmatia, now a part of Jugoslavia. He was graduated from the University of Vienna as a doctor of laws. However, he also devoted himself to the study of music, and after returning from service in the World War, accepted the post of conductor at the Lemberg Opera and then a similar position in Warsaw, where he also conducted the Warsaw Philharmonic. He was guest conductor in Krakow, Lemberg, Posen and other cities. In 1925 Dr. Rodzinski came to this country at the invitation of Leopold Stokowski, and for three years was assistant conductor of the Philadelphia Orchestra. He organized the orchestral department of the Curtis Institute of Music and was affiliated with the Philadelphia Grand Opera Company. This season is his fourth as head of the Los Angeles Philharmonic. He plans to go to Vienna in June, where he will be guest conductor with the Philharmonic Orchestra of that city, and proceeds from there to Moscow to conduct opera and symphony concerts.

M. S.

Garden at New York Capitol Theatre

Mary Garden, who was forced by illness to cancel her engagement at the Capitol Theatre, New York, last month, has fully recovered and is singing there during the week which began yesterday (January 27). Miss Garden was last heard in New York about three years ago in concert with Walter Gieseking.

IN NEXT WEEK'S ISSUE

CHILDREN AND CONCERTS—By Moreton Graves Abbott

NEW YORK CONCERTS

JANUARY 16

Institute of Musical Art The twenty-eighth anniversary concert held Monday evening at the Institute of Musical Art also commemorated the Brahms centenary, the program being devoted to music of that composer. The Elshuco Trio, assisted by Conrad Held, viola, played the quartet in A, op. 26, and the chorus of the institute (Margarete Dessoff, conductor) offered the Liebeslieder-Walzer. The Elshuco group set forth the melodious measures of the quartet with their accustomed finesse, impeccable taste and interpretative excellence. Miss Dessoff, a director of authority and vitality, led her forces in an exposition of the Liebeslieder that took full cognizance of the exquisite shading and contrast of the score. The female voices were clear and fresh, the tone of the male contingent firm and mellow. Precision and expert attack marked the performance. There was an audience that taxed the capacity of the auditorium, and enthusiastic applause was the order of the evening.

New York Orchestra

(*See page* 5)

Beethoven Association Maria Kurenko, soprano; Georges Barrère, flutist; Carlos Salzedo, harpist, and Horace Britt, cellist, were "the artists of established reputation brought together" to give a concert "in a spirit of artistic fraternity," to quote from the constitution of the Beethoven Association, under whose auspices this concert of Monday evening was given.

It was unique in many lights, as one can gather from the items presented. Rameau's Pieces en Concert, played by Barrère, Salzedo and Britt, with all the romance, courtliness and delicacy of the composer's time; Salzedo's transcriptions of the Debussy Children's Corner and Ravel's Sonatine en Trio, played by the same incomparable little group, together with songs of Rameau, Monsigny and Mozart, and of those of her own countrymen, Rimsky-Korsakoff and Stravinsky, sung by Maria Kurenko, were its unhackneyed offerings.

The Salzedo transcriptions retain the soundness and balance of the originals, both written for the piano. They were played with élan, spirit and perfect unity, and were fresh, completely entertaining morceaux.

Maria Kurenko's voice, of individual color and timbre, well became the fresh, cool airs and songs of the very old writers; the romance of Rimsky-Korsakoff, the more sophisticated idiom of Stravinsky's pastorale and air from Marva. She was admirably accompanied by Pierre Luboshutz.

Taken as a whole, the concert was refreshingly musical, free of the jangle and pose of previously untried patterns, and just old-fashioned enough to be quite a joy.

JANUARY 17

Essex House Musical Morning Viola Philo, soprano; George Morgan, baritone, and Ralph Christman, pianist, were presented by Evelyn Brandt at the second of the season's Musical Mornings at Essex House on Tuesday. It is the purpose of the musicales to bring to the fore exceptional young talent, and at this concert the audience heard singing of high order.

Viola Philo, voice of ringing quality, rich in its highest range as in its low tones, sang Lieder of Schubert and Brahms, together with Marietta's Lied from Korngold's Die Tote Stadt, and songs of English and American contemporaries. Her style is finished, her phrasing excellent, with song moods aptly contrasted. Miss Philo reaped a rich applausive reward.

George Morgan renewed previous impressions that he is an artist worthy of wide attention. Songs of Grieg, Doret, Ravel and Erich J. Wolff were of interest and well sung, but it was Strauss' Morgen, included in the same list, which made the most distinct impression on the audience. The vocalist brought into full play the moody, difficult, and expert creation of Strauss, and contributed also an array of English songs.

Ralph Christman's piano offerings, an Arensky étude and two Rubinstein works, displayed the performer's proficiency in sweep and spirit. Stuart Ross did finished, musicianly accompaniments for both singers.

National Orchestral Association Albert Spalding was assisting artist with the National Orchestral Association (Leon Barzin, conductor) for their afternoon concert at Carnegie Hall. The violinist displayed the rich graces and solidity of his art in the Brahms concerto, playing with the fine-spun tone and generous sweep of color that are his to command. At the conclusion of the work, he was given an ovation lasting many minutes. He returned again and again to bow, sharing his applause with Mr. Barzin, and finally calling on the whole orchestra to rise and acknowledge the vociferous appreciation of the audience. Another Brahms number was the Academic Overture, which opened the program. More modern items were Five Short Pieces by Hindemith, and Ravel's La Valse. Mr. Barzin gave readings of spirit, insight, and interest, his players responding with precision, fine tone, and excellent technic. The audience was unusually large.

Hazel Heffner A contralto hailing from Pennsylvania, Hazel Heffner, made an auspicious local début before a friendly audience at Steinway Hall in a program of high calibre. The printed list included Per la gloria d'adoravi (Bononcini), O Cessate di piagarmi (Scarlatti), Vittoria, mio core (Carissimi), Ah! rendimi, from Mitrane (Rossi), On the Steppe (Gretchaninoff), The Isle (Rachmaninoff), Ich Denke Dein (Gabrilowitsch), Still wie die Nacht (Bohm), Niemand hats gesehen (Loewe), Comment, Disaient-ils and Ich Scheide (Liszt), Stride la vampa from Il Trovatore (Verdi), Sheep and Lambs (Homer), The Sleep That Flits on Baby's Eyes (Carpenter), and Into the Light (La-Forge).

The debutante gave no outward signs of nervousness and had her voice in full control from start to finish. She took little time to warm up to her task, and devoted every singing moment to a display of her excellent vocal and interpretative gifts. The voice is extensive in range, full and luscious in quality. Miss Heffner is grounded technically and well fitted for an artistic career. Her diction is precise and her interpretations are appealing. Mabel M. Parker, her teacher, contributed admirable piano accompaniments, thereby scoring in two capacities.

Paul Kochanski At Paul Kochanski's Carnegie Hall recital he was in high fettle. Bach's Partita (piano part by Siloti) and Brahms' D minor sonata were the starting points, the clearly drawn patterns of Bach being put forth in all their required simplicity and beauty and the Brahms work revealing its nobility, exalted musicianship, and pure romance, as interpreted by Kochanski.

He also gave a deeply sympathetic performance of the Debussy sonata, with sensitively colored tone and ease and fluency of fingers and bow.

Szymanowski's Polish Dance, Ravel's Pavane and excerpts from de Falla's El Amor Brujo and La Vida Breve (the latter transcribed by Kreisler) closed the program. The modern numbers were done with dash, nimbleness, and imagination. Added numbers had to be given in answer to the warm applause. Pierre Luboshutz was accompanist.

Musical Art Quartet Playing of delightful finesse and atmospheric charm again characterized the second in a series of four Tuesday evening concerts, given by the Musical Art Quartet at Town Hall, before a large audience. The organization (Sascha Jacobsen and Paul Bernard, violins; Louis Kaufman, viola, and Marie Roemaet-Rosanoff, cello) takes high rank for technical excellence, among the chamber music groups now before the public, and has developed a strong individuality. Its members play with remarkable unanimity of tone quality, attack, phrasing and accent.

On this occasion, not only was the music chosen (Mozart, quartet in G major, K. 387; Brahms, quartet in B flat, op. 67, and Fritz Kreisler, quartet in A minor) unusually attractive, but in the playing of it there was revealed a personal quality of interpretation. Mozart, in one of his most charming and original works, was done with a fused purity of tone, a grace and *esprit* that were wholly admirable. The Brahms plumbed greater depths, achieving poignant expression in the hushed measures of the andante, and providing, in the final movement a rarely tenicitous interplay of rhythmical factors.

By contrast, the Kreisler quartet (a seminovelty) evoked an echo of less stern emotions associated with the spirit of old Vienna. The work is in four movements, among which the spirited *allegro vivo* and the tuneful Romanze stood forth as well-fashioned music, not wholly unconventional in design, but imbued with that graceful melodic gait associated with this composer. The players were warmly féted.

Elsa Alves Hunter and Elmer Zoller Seldom in this country has a singer undertaken a chronological and comprehensive presentation of the Lieder classics, and now there comes to the attention of lovers of the Lied a series of five such concerts by Elsa Alves Hunter, soprano, and Elmer Zoller, pianist, the first of which was given at the Barbizon-Plaza before a small but highly rapturous attendance.

Franz' songs were the first taken for consideration, and they included Auf dem Meere, In meinen Garten die Nelken, Liebchen ist da!, Aus meinen grossen Schmerzen, Vöglein, wohin so schnell?, Vergessen, Tanzlied im Mai, Gute Nacht!, Ständchen, Abends, Rosmarin, Umsonst, Ach, wenn ich doch ein Immchen wär, Im Herbst, Zwei welke Rosen, Lieber Schatz, sie wieder gut mir, Abschied, Sterne mit dem gold'nen Füsschen, Ich hab' im Traum geweinet, Mailied, and Genesung. This list is a delightful crosssection of the master's output and is varied in content. Miss Hunter has a profound understanding of the demands of Lieder and was signally successful as an interpreter of the composer's moods. Her voice is pliant, pure and rich in tonal color. Mr. Zoller gave musicianly piano support. The other recitals in this course will be devoted to Schubert, Schumann, Brahms and Wolf, and the dates are January 31, February 21, March 7 and March 28, respectively.

Musicians' Symphony Orchestra A large and enthusiastic audience greeted the Musicians' Symphony Orchestra and two noted soloists: Georges Enesco and Ninon Vallin, on Tuesday evening at the Metropolitan Opera House. Sandor Harmati shared the conductor's baton with Enesco in a program that included the latter's First Roumanian Rhapsody, a Gluck Dance Suite and Dukas' Sorcerer's Apprentice.

Ninon Vallin (who only recently made her New York recital début) was generously applauded in Gluck's Vision and Invocation from Iphigenie, Zerlina's Aria from Don Giovanni and the Aria of Lia from Debussy's The Prodigal Son.

Enesco, as violinist-composer-conductor, shone brilliantly in each of his three roles. The Roumanian artist played the Beethoven violin concerto in a scholarly and deeply felt fashion. Before he replaced his violin with a baton to conduct a work of his own, Enesco added two unaccompanied Bach compositions as encores.

JANUARY 18

Nikolai Orloff This Russian pianist, warmly remembered from his previous New York appearances, has a large following which made Town Hall

(*Continued on page* 16)

HOME FOLKS TO HEAR HER

CARMELA PONSELLE
will sing Amneris in her home town, Hartford, Conn., for the first time, on February 7. (Photo by Mishkin.)

RADIO POPULARITY CONTEST WINNER

JESSICA DRAGONETTE
won a recent nation-wide contest for the title of the most popular radio artist in America. She was presented with a loving cup by Vice-President Curtis at Washington, D. C. Miss Dragonette is in charge of auditions in radio technic at the Philadelphia Musical Academy, Philadelphia. The department gives instruction to vocalists or entertainers who desire to enter the radio field as a profession. The school has installed Western Electric equipment and devices for cutting records.

MUSICALES

Miloradovich at Essex House

Mr. and Mrs. Herbert B. Brush presented Milo Miloradovich, soprano, before a small audience of invited guests on January 12 at Essex House, New York. Those attending included members of New York's musical and literary circles. Miss Miloradovich announced her own numbers, prefacing each with a short description. She began with Schubert's An die Music, and followed this with the aria Deh, vieni, non tardar from Mozart's Marriage of Figaro. Later came songs by Richard Strauss, by Gretchaninoff (in the original Russian), and by Ravel, Bax and others in French and English. An offering which met with special success and had to be repeated was Walter Golde's A Song of the Sea. Rudolph Thomas played artistic accompaniments. F. E.

Granville English Presenting Musicales

Granville English, composer-pianist, has inaugurated a series of concerts on Sunday afternoons at the Hotel White, New York. The opening of these Twilight Musicales took place on January 8 when Nellie Paley, soprano of the Charlotte Lund Opera Company, and Gwilyn Williams, baritone of the Chocolate Soldier company, were featured. Mr. English was the accompanist, and also appeared in a group of his own compositions.

Fourth Musical Adventure

Mrs. Theodore M. Hardy, chairman of the music committee of the New York City Federation of Women's Clubs, took several hundred subscribers with her to the Roerich Museum, New York, on January 10, to hear Frances Grant talk on music of the religions of the Far East. Russian, Hindu, Chinese and Buddhist worship were illustrated by the Russian Symphonic Choir and by natives of the other countries. According to a printed statement, over $1,600 has been contributed to the Musicians Emergency Aid from the Adventures. Guests of honor included Yvonne de Treville, Gena Branscombe, Yolande Merö and Harold Vincent Milligan. R.

Catherine Wright in Recital

Catherine Wright, contralto, assisted by Virginia Arnold, accompanying pianist, presented Brahms' four Serious Songs, Lieder of Hugo Wolf, and Hebridian and Irish folk songs at The Barbizon, New York, on January 15.

The Serious Songs of Brahms, seldom heard, and unique on a contralto's program (for they seem to have been reserved for the exclusive use of baritones) were admirably suited to the color and natural richness of Miss Wright's voice, and displayed her intelligent study of them. The songs of Wolf, too, with their pure romanticism, their exquisite composition, were effectively recreated. In direct contrast were the two groups of folk airs, simple in thought and expression, sung with equal skill.

Miss Arnold's accompaniments were musicianly and unobtrusive. H.

Porter Organ Programs Begin

Hugh Porter, M.A., M.S.M., A.G.O., opened his series of January organ recitals at Second Presbyterian Church, New York, on January 8. Four-score persons heard music by one English, one Italian and three German organ composers, in a program lasting forty-five minutes. The music, which dated from 1543 to 1791, included the quaint Corelli sarabande; a descriptive brace of pieces, Pavana and The Woods So Wild, by William Byrd; the minuet from Mozart's Jupiter Symphony, cleverly transcribed by Edwin Grasse, a choral prelude in C minor by Kuhnau, and Handel's first concerto. All were played with finished technic and good taste. The bold registration of the closing Handel work was noted. F. W. R.

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SCHIPA

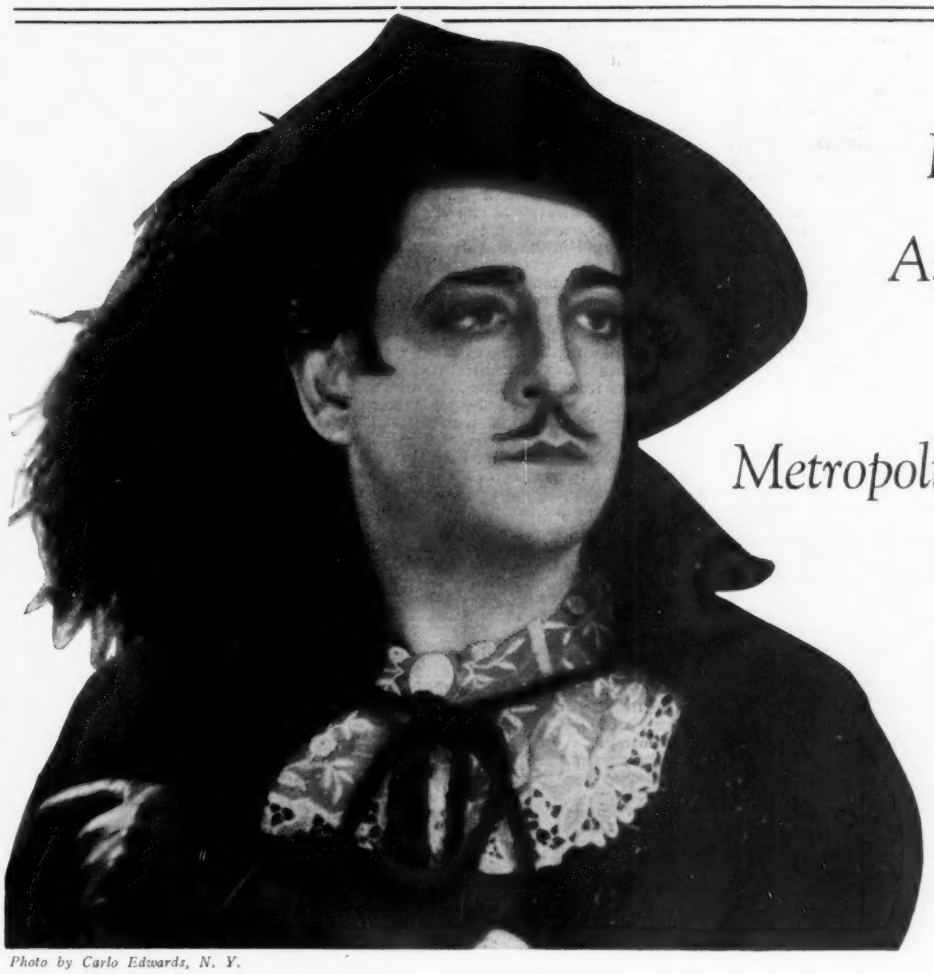

Photo by Carlo Edwards, N. Y.

In First Season
As Leading Tenor
of the
Metropolitan Opera Company
Achieves
Outstanding
Triumphs

L'ELISIR D'AMORE

In all these requisites of artistic singing Mr. Schipa won the respect and enthusiasm of his audience. His authority as an interpreter was tinged with his capacity for fun and in appropriate places he made the audience laugh without becoming a mere buffoon. At no time did Mr. Schipa depart from artistic standards and on no occasion did he fail to charm as well as divert his listeners. The climax of his performance came naturally with "Una Furtiva Lagrima" delivered with much refinement and feeling, and here the audience not only applauded but shouted its approval. —*New York Times, Nov. 24, 1932.*

His voice has ample operatic substance, but it is also agile, delicately timbred and of more varied colorings than usual in what vocal specialists call a "tenor leggiero." Of course everybody was expectant as to how the latest Metropolitan tenor would fare with the famous aria, "Una Furtiva Lagrima," and it is pleasant to report that he sang it with all its required smoothness, ease, and tearful heart-interest. He did even better than that—he sang it like a musician. (Another rarity in tenors.) Rapturous applause greeted this excerpt, as well as everything else put forth by Schipa.—*New York American, Nov. 24, 1932.*

LUCIA

Mr. Schipa was the Edgardo, and he made the figure of that unhappy lover a human being and not merely a stuffed costume with a capacity for making musical sounds. He made the scene of the sextet and discovery of Lucia's signature of the contract boiling drama, which was something to be grateful for. His earnestness and feeling stirred the audience. It was in the last scene that he was most distinguished in his vocal style.—*N. Y. Times, Nov. 27, 1932.*

Tito Schipa's Edgardo left nothing to be desired histrionically. No other tenor in the memory of the writer has made the character so real and human. Not once did he step out of the picture to address his audience—a thing too common in operatic tenors. He sang to Lucia and to the other characters. As far as he was concerned there was no audience. His singing was that of a finished artist, always thoughtful of Pons. A great rarity in other performers.—*N. Y. Evening Post, Nov. 28, 1932.*

Mr. Schipa displayed in gratifying fashion his thorough understanding of the requirements of the part and his skill and resourcefulness in going forth to meet them. He is an operatic artist of rare equipment.—*N. Y. World-Telegram, Dec. 6, 1932.*

DON GIOVANNI

Mr. Schipa sang with such sincerity, taste and technical skill that he immediately moved his listeners. His first aria was well received, but it was after "Il mio tesoro" that the audience rendered unto the singer what he deserved. In the control of his breath, the shaping of the long and beautiful phrases, the very expressive but also contained style, this was a performance to be studied and warmly admired. Mr. Schipa's treatment of recitative was also of a kind which designated him as a singer who is more than a wind-pipe—as an exceptionally thoughtful and accomplished artist.—*New York Times, Dec. 18, 1932.*

A prima newcomer was Tito Schipa who succeeded ——— ——— as Don Ottavio. To our own taste, Mr. Schipa was a decided gain as the Ottavio. He has natural gifts as an actor and his Ottavio was a suave impersonation. And since he is a thorough musician and knows the Mozart style thoroughly, it was a delight to hear him handle the music.—*New York Journal, Dec. 19, 1932.*

TRAVIATA

Tito Schipa, in the part of the young lover, Alfredo, displayed technique and voice that establishes him as the leading tenor of this A-1 opera company.—*Philadelphia News, Dec. 28, 1932.*

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Paris Opéra-Comique in Homage to Dance

Paris Concerts Had Holiday Repose—Brahms Waltzes—Some Prospects—Weingartner—An American Violinist, Several Orchestral Creations—Igor and the Press

PARIS.—The holidays brought a needed rest, and this week-end things started up again with a vim that promises well for the balance of the season, said balance running down to about the middle of July.

At the Opéra-Comique the dance is putting a new foot forward, it is pleasant to relate. Unlike the Grand Opéra, where ballet is a traditional religion, the Comique has never gone in for the light fantastic. Once in a while there would be a step or two in an opera, and ballet as such has never constituted part of either the mentality or repertoire of the popular Parisian house. Under the new Gheusi management, a reaction against the keeping out of ballet *per se* at the Comique, has set in. Its first manifestation was the creation of the Brahms Waltzes. Charming pieces everybody knows for the piano, many saw Isadora dance, but which no one dreamed of beholding at the Comique. Reynaldo Hahn's orchestration of the dainty morceaux is discreet and graceful, and Carina Ari does the interpreting. More than which need not be said about the artistic "triumph" of the occasion. People applauded warmly, nobody opined that ballet had been revolutionized, and many rejoiced that the dance as a pure art had at last begun its conquest of the *salle favart*.

M. Gheusi's ideas on Terpsichore's behalf are said to be ambitious and his gaze is supposed to be turned towards all kinds of composers. Works already chosen include Kayssa et Britta, a ballet on Swedish folk-music themes by Tor Aulin, and The Nursery, by D. E. Inghelbrecht. In the meantime, M. S. Rousseau's new opera, Tarass-Boulba, has been put into rehearsal. It is to be given in February, under the direction of Paul Bastide, with Mlles. Agnus, Lebard, MM. Got, Micheletti and Baldous in the cast. Restorations at the Opéra-Comique this season will be Le Maitre de Chapelle, by Paër; Marriage de Figaro, by Mozart; Fortunio, by Messager; Sapho by Massenet; and La Femme Nue by Fevrier.

AT THE GRAND

Jacques Rouché, director of the Paris Grand Opéra, is continuing the usual winter repertoire, at the same time doing some creations and a number of remountings. The first new work of the season is to be Vercingetorix, by Canteloube, on a poem by Clementel. Canteloube's Le Mas was created at the Paris Opéra a year or so ago, and enjoyed considerable success. Later will come Perkain le Basque, by Poueigh, libretto by M. Gheusi; La Princesse Lointaine, by Witkowski; Les Liaisons Dangereuses, ballet by P. O. Ferroud; and Roselinde, ballet by Henri Hirschmann. Among the restorations will be Parsifal, La Juive, Guercoeur, The Barber of Seville, and Don Juan. For next season, M. Rouché has already announced his intention to create an opera by Kurt Weill, author of L'Opera de Quat'sous and of Mahagonny.

Contemplating this elaborate lay-out, how well one remembers the days (not long gone by), when citizens of places like Chicago, for instance, used to poke fun at the Paris Opéra. More than one "celebrity" (sic), who hitherto was wont to spurn the Paris establishments, has of late been seen trying to get a look-in at the Comique and the Paris Grand, work being short in the Windy City. Let us dust off the proverb about pride preceding a tumble, also the other one about the unexpected way time has of springing changes.

WEINGARTNER

The week-end concerts of the Pasdeloup Orchestra were conducted by Felix Weingartner. He played the first symphony by Schumann, Harold in Italy by Berlioz, Beethoven's eighth, Freischütz overture by Weber, and his own orchestration of Bizet's Chromatic Variations. In all of which Weingartner revealed consummate artistry, profound musicianship, and ability to present the structure and the meaning of the music in hand. A rousing success.

The Bizet Chromatic Variations are stunningly orchestrated, disclosing a magnificent command of instruments and color. In their original form, they consist of fourteen variations for piano. The chromatic scale is the theme. "These piano variations, which are played extensively in Germany," wrote Le Guide du Concert, "are extraordinarily enough, almost entirely unknown in France." Dear Guide du Concert, what would be extraordinary would be the contrary.

P. S. O.

The concert of the Paris Symphony Orchestra, over which Pierre Monteux presided, presented two numbers of interest to Americans. One was the Paris début of Ruth Posselt, young American violinist. Miss Posselt made a pretty stage picture, and even though she did not play anything more exacting in point of interpretation than the Paganini concerto, she scored a good success. Whether Paganini systematically avoided putting music into his score, or could not help himself, is not in my province to determine. The technic he wrote is evident, and of it Miss Posselt is a competent master. Her tone is large and vibrant and her style (so far as a Paganini concerto is a criterion) is authoritative.

The first performance of Jeux de Timbres, by American composer Isadore Freed, made a good impression, exhibiting primarily, as it did, Mr. Freed's sense of orchestral color. The work is in three parts and was composed in 1931. The object of each movement is the exploitation of a certain orchestral timbre. (Anton Webern proposed a similar idea in his Five Pieces for Orchestra, heard at the Zürich Festival in 1926, though he realized it in a different way.) The first movement, *allegro*, brings out the qualities of the percussions,—not one of those orgies of hammer and tongs of which modernists are so fond, but an intelligent utilization of percussions in harmony with and as complements of the other instrumental families, and also as voices in the musical discourse. In the second movement, *andante tranquillo*, the composer brings to the fore the peculiar colors of the strings. The fundamental theme, given out by the violins, has lyrical dignity and is developed in a way that creates real feeling. This movement is the most expressive of the three. The *allegro non troppo*, or third section, gives the woodwinds a chance to have a say, and both what they say, and their manner, are interesting. It should not be imagined that the rest of the orchestra is idle during the time the sonorous characteristics of this or that group are being played up. On the contrary, the full orchestra is in action all the time, the special timbres mentioned standing out in relief against the major body of tone.

RUSSIAN SYMPHONY

Conducted by Fritz Fall, the Lamoureux Orchestra played for the first time in France, Miaskowsky's fourth symphony. Miaskowsky, a classmate of Prokofieff in the classes of Liadoff and Rimsky-Korsakoff at the St. Petersburg Conservatory, makes (so it is said) the aim of his musical composition the transcription of the drama of modern Russia. The first movement of the symphony, in which a great many things are let loose, develops a sensation of depression into a triumphant climax. So much ado, however, is a bit wearisome. The second is a *largo*, a broad, melancholy song, shady and sombre. The third, which might be characterized as a reaction against a possible return of previous conditions, is a solidly constructed and unified conclusion to the foregoing.

TIT FOR TAT

A local journal reports that Stravinsky does not like newspaper men. Maybe that is why he has never received me; anyhow, the story goes on to comment on a story the Russian composer gave a Parisian daily. According to Stravinsky, the French are greater music-lovers than is generally supposed, above all in the provinces, and Paris is a city of foreigners in which the French element does not much count. "French national pride may well be flattered by Mr. Stravinsky's high opinion of the Frenchman's love of music," opines La Semaine Musicale, though it finds that Mr. Stravinsky's distinction between Paris and the provinces no doubt comes from the fact that the provinces are fortunately able to admire the author of Petrouchka and the Sacré without reserve, but that Paris is not. Paris, for instance, has been obliged to hear (and without being able to admire them as Mr. Stravinsky might himself have desired) such works as the violin concerto and the recent Duo Concertant; while the provinces have been spared these productions. As to the insinuation that Paris is not a French city, is not a great proportion of her thinking, artistic and critical population furnished by the provinces, and is that not enough to make Paris a French city?

BREVITIES

Pierre de Breville, one of the few living pupils of César Franck, is writing his memoirs of the great master.

The Paris Opéra has restored Massenet's Esclarmonde.

A Paris paper recently announced the performance at the Paris Opéra of *Maurice* Godounoff.

Lehar's operetta La Frasquita is to be created in Paris by Conchita Supervia and André Baugé.

Commenting on the death of de Pachmann, a Paris daily said in part, "Actuated by a sentiment which most of the young artists of the present time ignore, de Pachmann was unwilling to appear in public until he had perfected his art and was in full command of his magnificent talent." True, and if only modern education or something, could create the sentiment alluded to, what a wonderful place the contemporary music world would be.

IRVING SCHWERKÉ.

Aborn Plans Light Opera Season

Milton Aborn, who presented light opera in Erlanger's Theatre, New York, for more than a year, will open a similar season on Broadway in a larger theatre. The Gilbert and Sullivan schedule opens with the Yeomen of the Guard, this to be followed by Utopia, Ltd. Neither of these works has been heard in New York for many years. The casts include artists familiar in these operas, as well as a number of newcomers.

London

(*Continued from page* 5)

something that has not been heard in Covent Garden for a long time.

Meantime, the above-mentioned rumors are busy with reported rifts in the lute, flies in the ointment and slips between cup and lip, as regards the great new National Opera Council. Since writing about this laudable scheme, the devoutly wished-for consummation of all things operatic, there have been two organic changes: the non-renewal of the Covent Garden lease, depriving the Opera Syndicate of one leg, and the involuntary departure of Lady Snowden (one of the Covent Garden directors) from the board of governors of the B. B. C., which may make the other leg (B. B. C. support) a little shaky. Sir Thomas, more than ever, would seem to have the whip hand.

MORE POSITIVE ACTION

Sadlers' Wells, which now is the home of opera for the masses as truly as Covent Garden was that of opera for the classes, has been giving respectable performances of Tannhäuser, Lohengrin, Trovatore, Carmen, La Bohême, and Madam Butterfly, and is getting ready for a Mozart Festival, comprising Don Giovanni, Magic Flute, Cosi fan tutte and Figaro. Mozart, in fact, has begun to rival Shakespeare in the affections of London's East, South and North ends, leaving Noel Coward, naughty Viennese operettas and Gilbert and Sullivan to the swanky West. *Chacun à son goût*, as Frederick the Great used to say to people who did not like strong tobacco.

Musicales

(*Continued from page* 8)

Sally Weinraub in Recital

Sally Weinraub, soprano, pupil of Irma Swift, recently was heard in recital at Wurlitzer Hall, New York. Her program opened with two Italian numbers and a French group. German Lieder included songs by A. Forster, Brahms, Weingartner and Schubert. Miss Weinraub sang Voi lo sapete from Cavalleria Rusticana, and concluded with songs in English by Ilgenfritz, Frederick W. Vanderpool, Mrs. M. H. Gulesian and Richard Kountz. Miss Weinraub has a voice of pleasing quality, round tone and good control. She was well received by her audience. Miss Swift was at the piano.

S. J.

Ethel Pyne Gives Musicale-Tea

Ethel Pyne, soprano, gave a musicale and tea at her New York studio-residence on January 8, assisted by Frederick Cromweed, pianist. The program was made up of numbers by Henschel, Gounod, Oley Speaks, Huarte, Manning, Leoncavallo and Cromweed. Guests attending the musicale were Florence Foster Jenkins, president of the Verdi Club; Mrs. Russell H. Landale, Edward F. Du Vivier, George Keane and Sinclair Bayfield. Mrs. Theodore De M. John presided at the tea table.

N.

Vera Brodsky With Roth Quartet

Vera Brodsky, pianist, appeared with the Roth String Quartet on January 13, at one of the series of chamber music concerts at Princeton University. The program embraced Mozart's C major and Beethoven's E flat string quartets, and the piano quintet by Brahms. On February 14, Miss Brodsky and Harold Triggs will premier the new two-piano concerto by Nicolai Berezowsky, in Carnegie Hall, at the concert of the National Orchestral Association (Leon Barzin, conductor).

"SMILING MUSICAL GODS" —*New York Evening Post, Jan. 17, 1933*

BARRERE-SALZEDO-BRITT

"WORKED MAGIC WITH THE AUDIENCE" —*New York Sun, Jan. 17, 1933*

"IT WAS CAPITAL" —*New York Times, Jan. 17, 1933*

Whiting Studio, St. Louis

Vladimir Golschmann

Conductor

St. Louis Symphony Orchestra

ST. LOUIS TIMES, Oscar Condon

SYMPHONY AUDIENCE CHEERS GOLSCHMANN

Extravagant demonstration of approval staged

Vladimir Golschmann had his Friday audience on the verge of a tumult yesterday afternoon during the performance of the Tschaikowsky "Pathetic" Symphony . . .

. . . During the playing of the first two movements one could sense the atmosphere being surcharged with a force that was becoming increasingly unmanageable. As the great and thrilling third movement progressed, it was obvious that nothing within the conductor's power could avert or even defer an explosion of pent up emotion until the end of the work.

Sure enough. With the ending of the march movement the audience took matters in its own hands. Feet began stamping, hands clapped excitedly, and some of the enthusiasts fairly shouted, thus completely disarming the conductor who was forced to temporarily abandon his music, turn and wave at the crowd, and motion the orchestra to its feet.

Continuing the illustrious work he has accomplished during the last four weeks, this performance of Beethoven's greatest symphony, may be said to rank with that of the Boston Symphony's playing of the same work under Dr. Karl Muck, which still lingers in the memory of those who heard this organization in its concert at the Odeon several years ago.

GOLSCHMANN SCORES HIT WITH READING OF FRANCK D MINOR SYMPHONY

Vladimir Golschmann has scored several personal triumphs with his orchestra this season but it is doubtful whether any eclipsed that of yesterday . . .

ST. LOUIS STAR-TIMES, Homer Bassford

Many conductors have played the Siegfried "Forest Murmurs" for us, but none more satisfactorily than this young conductor of French manner, taste and training . . .

ST. LOUIS POST-DISPATCH, Thomas B. Sherman

SYMPHONY GIVES BEST PERFORMANCE OF THE YEAR

. . . to invest Debussy's Iberia with the true ardors and languors of the warm South is the task of an artist who has a complete knowledge of the score and who is completely in sympathy with it.

Mr. Golschmann's interpretation could hardly have been bettered. It was a mixed process of blending and clarification. Every melodic fragment and every vagrant rhythm were given their full value and at the same time the iridescent sheen which spread over the whole was always preserved. It was, in short, a performance of unimpeachable authority . . .

GOLSCHMANN EXCELS IN MOZART SYMPHONY

Conducts outstanding performance

The performance of Mozart's G minor Symphony at yesterday's afternoon concert made that occasion extraordinarily vivid and moving. It was a rare experience not only for the Odeon but for any concert hall . . .

. . . And above all Mr. Golschmann's taste was irreproachable . . . It was a great performance. He also gave a superior disclosure of Bach's Brandenburg concerto No. 3 in G major.

Vladimir Golschmann came in for his share of the bay and laurel when he conducted the C Minor symphony of Brahms . . . The tender and ecstatic second movement and the vague sadness of the third were faithfully disclosed while the finale found the orchestra worked up to an electric splendor. It was a thrilling performance.

ST. LOUIS GLOBE-DEMOCRAT, Hume B. Duval

SCHEHERAZADE BRINGS CROWD TO ITS FEET AT ODEON CONCERT

If the reactions of an audience can be accepted as a criterion, Vladimir Golschmann and the orchestra reached their highest pinnacle of success yesterday with their presentation of Rimsky-Korsakoff's "Scheherazade" . . .

. . . The display of enthusiasm was well deserved, for in the particular sphere which Rimsky-Korsakoff's music represents, the orchestra has never played better. Without exaggeration it might be described as "almost perfection," or as nearly perfect as is humanly possible.

GOLSCHMANN SCORES TRIUMPH CONDUCTING BEETHOVEN "EROICA"

. . . The Symphony was given a sonorous, plastic and eloquent performance, quite as good as anything Golschmann has done here . . .

CONCERT MANAGEMENT ARTHUR JUDSON, 113 W. 57th ST., NEW YORK

Division Columbia Concerts Corporation of Columbia Broadcasting System

Boston Hears McCormack and Myra Hess

Stoessel Guest Conductor of Boston Orchestra

BOSTON.—A full week of concerts, many of them outstanding in an artistic way as well as in attendance, temporarily belied the depression. John McCormack, for example, "did business" more or less as usual at Symphony Hall on January 15, singing to an audience almost of capacity size. Myra Hess, to single out another, drew to Jordan Hall on the preceding afternoon an audience that crowded the auditorium and stage. Other concerts were, for the most part, similarly well attended.

McCormack's concert differed in no essentials from countless others he has given here, as to program, enthusiastic response of his hearers, or the beauty of his singing.

As to Miss Hess, a fine artist, I can report on her last concert only at second-hand, since the far-seeing manager of the affair realized that my presence was scarcely important enough to warrant the usual press courtesy. By general report, however, the program, which was almost severely classical in aspect, was remarkably played.

STOESSEL GUEST WITH BOSTON ORCHESTRA

Perhaps the most significant event of the week was the appearance of Albert Stoessel as guest conductor with the Boston Symphony Orchestra. Departing from routine, Mr. Stoessel arranged a program that included a Bach transcription by G. W. Volkel, Mozart's Haffner symphony, Tschaikowsky's Romeo and Juliet, the first concert performance of Philip James' Station WGZBX, Delius' On Hearing the First Cuckoo in Spring, and a polka and fugue from Weinberger's Schwanda.

Mr. Stoessel's audience heartily applauded the conductor's readings, and enjoyed a light program for a change, even if all the music on it was not uniformly meritorious. Mr. James, who was present to acknowledge the applause for his work, was at his best in a light, humorous vein (although even here he did not seem to exploit to the full the possibilities of his subject); while in an attempt to be more serious he lost the interest of the hearer.

Just as much a musical as terpsichorean affair was the astonishing performance of the Hindu troupe headed by Shan-Kar, playing three days at the Hollis Theatre. If the praises of this unusual dancer and his accompanying artists had not been already sung loudly, one would be tempted to expatiate. The Boston audiences metaphorically flung their hats in the air.

CHAMBER MUSIC IN PLENTY

There was aplenty of excellent chamber music, of which only brief mention can be made. On January 13, the Stradivarius Quartet played at Harvard to a large and enthusiastic audience a varied and well-balanced program. On January 16, the Roth Quartet played compositions by Haydn, Mason and Brahms at the Boston Public Library, under the auspices of the Elizabeth Sprague Coolidge Foundation. On January 19, Joseph Malkin, cellist, and Alfred de Voto, pianist, both members of the faculty of the New England Conservatory of Music, performed sonatas by Beethoven and Saint-Saëns and a cello solo suite by Bach at Brown Hall. The following evening the Chardon String Quartet, composed of members of the Boston Symphony Orchestra, gave at Brattle Hall, Cambridge, the second in their series of concerts, the program being devoted to music by Russian composers, and under Longy School auspices.

OTHER CONCERTS

But this is only a beginning of the music-making of the week. On January 15, there was a fine program under the auspices of the Chamber Music Guild, widely varied from a violin-piano sonata of Beethoven and songs, interpreted by Frances Foskette, to the Schubert quartet for piano and three strings. On the following Tuesday evening, at the Longy School, Dorothy Easley, contralto, Ralph A. Cartwright, baritone and Edwin Biltcliffe, pianist, shared a concert with the Copley Trio.

One had almost forgotten, in the crush, two orchestral concerts. The first, by the People's Symphony Orchestra under Thompson Stone, followed as the saying goes, familiar courses, with Anton Witek as soloist in the Brahms violin concerto, and the rest of the program consisting of works by Kempf, Mendelssohn and Boieldieu.

FIEDLER CONDUCTS MACDOWELL CLUB

The other was from the MacDowell Club Orchestra, a semi-amateur group now ably led by Arthur Fiedler. The performance, alert and competent and of unusual standard outside of professional ranks, was devoted to Goldmark's Rustic Wedding symphony, the Bach D minor piano concerto with Raymond Havens as soloist, and shorter numbers.

M. S.

New York Singing Teachers Elect Percy Rector Stephens

Percy Rector Stephens has been elected president of the New York Singing Teachers Association. Mr. Stephens, one of the founders of the American Academy of Teachers of Singing eleven years ago, has been an active worker in the interests of his

PERCY RECTOR STEPHENS

profession. He will be remembered as chairman of the committee on the defense of teachers and professional people against the enforcement of the New York City zoning law when studio homes in residential districts were threatened. Mr. Stephens states that, "in the trying times through which the teachers are passing, due not only to prevailing economic conditions, but also to the many mechanical devices which have entered the profession, there is need of closer communion. The teachers must assist each other to new ideas both in the conduct of their profession and in the accumulation of knowledge which will enable them to cope with these conditions." The association has arranged to present prominent men and women speakers in talks on subjects of interest to the profession. Basil Ruysdael, director of WOR, will speak on The Microphone, Its Limitations and Possibilities, at the meeting of February 21.

Proschowski Entertains

On January 16, Frantz Proschowski entertained in honor of Dusolina Giannini at his new studios in New York City. Among those present were: Giannini, Coe Glade, Betty Payne, Mr. and Mrs. Stuart Ross, Mr. and Mrs. Kroitzsch, Ludwig Wielich, Joseph Royer, Mr. and Mrs. Percy Bullens, Col. and Mrs. Robbins, Mr. and Mrs. Vavpetich, Mr. and Mrs. Hirst, Mr. and Mrs. George Engles, Marks Levine, Elsie Illingworth, Josephine Vila, Evelyn Brandt, Mr. and Mrs. T. Welsby, Conchita Supervia, Mr. and Mrs. Weadock, Federico Longas, Jack Salter, Lawrence Evans, Elizabeth Lennox, Maurice Swaab, John Majeski, Sandra Levitski, Dr. and Mrs. Alexander LaVigne, Isabel Sprigg, Mr. and Mrs. Edwin McArthur, Samuel Piza, Mr. and Mrs. Robert A. Simon, Mr. and Mrs. James Price, Dr. and Mrs. Harold Brown, Cyrena Van Gordon, Margherita Tirindelli, Beal Hober, Florence Austral, John Amadio and Gena Zielinska.

Bonime on Juilliard Summer Faculty

Josef Bonime, conductor of the Columbia network's forty-piece Five Star Theatre Symphony Orchestra, has been appointed to the faculty of the Juilliard Summer School. Mr. Bonime, who is also on the teaching staff of the Institute of Musical Art, will give two series of lectures on Ensemble and the Art of Accompaniment, one extending from February through May, the other, part of the summer curriculum. Mr. Bonime has been accompanist over long periods for Mischa Elman, Eugene Ysaye and prominent vocalists. More recently he has directed orchestras for the radio, and, on the Five Star Theatre orchestral programs, has presented John McCormack, Maria Jeritza, Feodor Chaliapin, John Charles Thomas and others as soloists. Mr. Bonime also provides the music for the broadcast serial, Death Valley Days.

Photo by de Gueldre, Chicago

Unanimously acclaimed by America's leading music critics—a favorite with concert audiences from coast to coast

—one of the world's great artists.

HANS HESS

Master 'Cellist

"Hans Hess played the Saint-Saëns concerto with a tone of the greatest pliancy and beauty and with a freshness marking complete mastery of the 'cello . . . superior artistic sensitiveness."—EUGENE STINSON, *Chicago Daily News.*

". . . Mr. Hess proved that there is plenty of good and little known music for the 'cello if the artist cares to look for it . . . most exquisite tone . . . a facile executant and a musician of penetrating knowledge."—EDWARD MOORE, *Chicago Tribune.*

". . . Played with poise, dignity, musical authority and mechanical accuracy."—GLENN DILLARD GUNN, *Chicago Herald and Examiner.*

". . . I enjoyed his playing, a pleasure that was shared by the large audience which applauded most enthusiastically."—HERMAN DEVRIES, *Chicago American.*

"Penetrating vibrant tones combined with brilliant display of technic brought to Hans Hess enthusiastic applause. . . . Paganinian brilliance which Mr. Hess possessed enabled him to give an original and surprising interpretation of marvelous quality."—*Mason City Globe-Gazette.*

". . . 'The Variations Symphonique' by Boellmann was a scintillating number and the sounds Mr. Hess drew from his bow produced no greater witchery than the fascination induced by the facile movements of the 'cellist's marvelously expressive hands."—*Greensburg Review.*

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New York San Francisco

". . . Played in a manner distinguished by beauty of tone, refinement of phrasing and warmth of expression."—*New York American.*

"One could listen to an entire program of 'cello music of the sort offered by Hans Hess."—*San Francisco Bulletin.*

"From a beautiful old instrument he drew tones of ravishing richness . . . flawless technic."—*Portland Journal.*

"His sonority and wonderful richness of tone, technic and perfection of execution are a delight."—*Milwaukee Sentinel.*

"Hans Hess' 'cello playing belonged in the super class."—*Terre Haute Star.*

"Glorious singing tone . . . a revelation . . . merited the adjective 'Marvelous.'"—*Niagara Falls Gazette.*

CONCERT DIRECTION ANNIE FRIEDBERG

has the honor to announce

GERTRUDE KAPPEL

Prima Donna Soprano of the Metropolitan Opera Company

Whose phenomenal success as Elektra was "One of the Outstanding Achievements in Opera History"

New York World-Telegram: Dec. 5, 1932, By Pitts Sanborn.

SURPASSES IN VOCAL ACHIEVEMENT

It was vocally that Mme. Kappel surpassed all competitors. The appallingly difficult music she really sang as if she were singing Norma or Donna Anna. So she gave an *extraordinary exhibition of accomplished and controlled art*, absolutely free from forcing of tone.

New York Times: Dec. 4, 1932, By Olin Downes.

STRAUSS'S "ELEKTRA" CREATES A FURORE
MISS KAPPEL TRIUMPHS

The applause was particularly for Gertrude Kappel, the Elektra. . . . Now comparisons, almost invariably, are odious. Yet they come irresistibly to mind in discussing the *magnificent impersonation* of Miss Kappel. . . . Miss Kappel is her superior in interpretation.

Miss Kappel sang the music astonishingly well . . . her singing was necessarily and rightly at the disposition of dramatic interpretation.

Brooklyn Daily Eagle: Dec. 20, 1932.

"Elektra" achieved a pitch of intensity unapproached in either of its two previous representations. This was due to Gertrude Kappel's performance in the title role. . . . She gave her voice freely to Elektra's music . . . *a triumphant performance, which history will not fail to record.*

New York Sun: Dec. 17, 1932, By W. J. Henderson.

. . . *Strauss said that Gertrude Kappel was the best Elektra he had even seen.* She has already received our homage. We delight in adding that she has proved conclusively that it is not necessary to shriek the Strauss music. It can be sung; she has shown us that; and it is better when we hear it sung.

The Minneapolis Journal:

Mme. Kappel has a beautiful soprano of wide range and of method and discipline both excellent. She sings wholeheartedly and with great finesse. . . . In musicianship, poise and intellect, *she left nothing to be desired* and won all hearts by her sincerity and simple dignity.

The Minneapolis Evening Tribune:

The days of the great German Lieder singers are not passed, for this artist deserves a ranking place with the best. In her interpretations she incorporates the power of a delightful personality, a finely adjusted sense of musical proportion, decisiveness of diction and the intimate understanding of each song.

Philadelphia Public Ledger:

The golden-voiced Gertrude Kappel gave the recital . . . one of the best that has yet been given in that superlative list of attractions. Mme. Kappel has *a magnificent voice* of immense power and range, crystal-like in its brilliant upper tones and of a peculiarly rich color in the lower register.

Philadelphia Inquirer:

Unquestionably one of the great dramatic sopranos of the age.

Philadelphia Record:

A splendid musician, singing with fine intelligence and a forthright command of the musical and artistic implications of everything she does. She surprised her audience by revealing an even finer command of light, subtle and delicate passages.

The Indianapolis Star:

The exquisite art songs of Brahms have never been more finely sung, in the hearing of this writer. She had her audience wondering what ingratiating thing she would do next with her *magnificent voice*, and fairly amazed it with the *unfailing beauty of its tone*. . . . Her personality, her infusion of it into her song, was *a constant delight.*

Cleveland Press:

It was a happy enterprise that brought to the interpretation of the vocal roles, *so superb an artist as Mme. Kappel.* Power and splendor of voice, warmth and intensity of dramatic portrayal, graciousness of presence all stamp her as a bearer of the great traditions.

Louisville Courier-Journal:

The magnificent Gertrude Kappel, dramatic soprano, was abundantly acclaimed by an audience of connoisseurs when she presented a lavish concert. She is *an artist possessed of a glorious voice*, pulsing and throbbing, covering a brilliant range.

Cleveland Plain Dealer:

Here is a voice of singular charm; velvety, supple, rich in volume. With all the wealth of tone at her command, she tends strongly to making the most of the gentler, more appealing episodes, phrasing and shading them with true perception of their lyric ebb and flow.

Syracuse Post-Standard:

To say that her singing was delightful would be to put the fact mildly. Long before the end it was evident that this German artist is *a lieder singer of the finest kind.* Her legato work was as near perfection as any I have heard in a long time. Her tones are blended with the smoothness one associates with the finest velvet.

Toronto Mail and Empire:

GERTRUDE KAPPEL QUEEN AMONG PRIMA DONNAS
SPLENDID INTERPRETATIONS OF OPERATIC SELECTIONS CAPTIVATES AUDIENCE

She presented a perfect type of the blonde, Wagnerian heroine, with *a voice that would have made the master of Bayreuth thrill with satisfaction.*

Toronto Star:

AUDITORS RELUCTANT TO LEAVE SPELL OF HER GOLDEN VOICE
HER VOICE HAS AN APPARENTLY ILLIMITABLE RESERVE OF POWER AND BEAUTY

So completely did Madame Kappel win her auditors last night that when her program was finished and she had sung one aria from Ponchielli's Gioconda as an encore, they remained seated, reluctant to break the spell of her golden voice. *A surpassingly beautiful voice* which is directed, both musically and intellectually, by a fine intelligence. She is *a great artist.*

New York World-Telegram:

ISOLDE OF MME. KAPPEL DELIGHTS LARGE AUDIENCE
SHE CHALLENGES COMPARISON WITH GREATEST SINGERS OF THAT ROLE

Once more you felt the excellence of Mme. Kappel's Isolde, especially in the first act. In this act Mme. Kappel challenges comparison with the greatest Isoldes that have trod the Metropolitan stage. Her impersonation could scarcely be surpassed. She has the temperament, the concentration, the dignity for the part.

New York Post:

Mme. Kappel has seldom equaled her beautiful, expressive achievement of the Immolation scene, which was nobly acted and as nobly sung. Her voice was particularly warm and responsive in its middle and lower notes.

New York World-Telegram:

MME. KAPPEL STANDS OUT IN "PARSIFAL."

The outstanding feature was the singing of Mme. Kappel as Kundry. Her impersonation was in all respects a praiseworthy achievement.

Mme. Kappel will be available for Concerts, Recitals and Festivals Season 1933-34, before and after her opera season

For all particulars address
Exclusive Management: ANNIE FRIEDBERG
Fisk Building, 250 West 57th Street, New York

Attilio Baggiore Making His Second Coast to Coast Tour

Rome's Royal Opera Artist Enthusiastic About America's Civic Music Associations

Attilio Baggiore is making his second coast to coast tour of the United States. Despite his foreign sounding name, Baggiore is an American. He was born of Italian parentage in a mining town in Michigan, where he spent his childhood and youth. As a boy he possessed a soprano voice and sang as soloist at a local church, and at the age of eleven he gave a benefit concert for the sufferers in the Messina earthquake disaster, for which his name was inscribed in the Gold Book of Rome.

During his high school days, Baggiore devoted much of his time to music. He played first violin in the school orchestra, which he also conducted on occasions, and it was not at all unusual for him to appear both as tenor and violin soloist with the organization. At night he played the violin in a motion picture theatre.

When he graduated from high school, Baggiore decided to attend college. This idea was discouraged by his parents on the ground that he was able to earn a substantial income as a violinist and that further education was a waste of time. But Baggiore was resolved in his purpose. With eight dollars in his pocket, he arrived at Morehead College and by one means or another, he managed to earn his living and his tuition. Eventually he obtained a position, working part time in a music store at Fargo, N. D. It was while Baggiore was a student at Morehead College that John McCormack heard him sing. With Edwin Schneider at the piano, Baggiore sang half a dozen songs and arias for McCormack, and when he had finished, McCormack bade him let nothing stand in the way of a career in opera and concert.

ATTILIO BAGGIORE, tenor.

Following his graduation from college, Baggiore studied voice for a time with William Clair Hall in Chicago and worked in Marshall Field's shipping room. Later he was able to raise sufficient funds to enable him to go to Italy for a period of study. In Italy he went to Sabastiani, who gave him lessons practically every day. Sabastiani introduced his pupil to Caruso, Tetrazzini and other prominent singers. Within a short while, Baggiore was engaged for the Royal Opera in Rome and it was there that he made his début singing the tenor role opposite Claudia Muzio in Tosca. Baggiore established himself with the Roman music public, and Mussolini and the King conferred honors upon him. He was engaged as guest artist at La Scala and, following his season in Rome, he was featured in performances at the Royal Opera of Cairo.

Baggiore's first extensive concert tour of Europe was made in company with Tetrazzini and John Amadio. With six seasons of European successes to his credit, Baggiore returned to the United States in the spring of 1931 to visit his parents. He was engaged for a few concerts under Civic Music auspices in cities of the Middle West. It is stated that at the next Civic Music convention, representatives from the cities where he had been heard made enthusiastic reports of Baggiore which resulted in engagements by fifty cities.

In January 1932, Baggiore made his American operatic début as guest artist with the Chicago Civic Opera Company as Edgardo in Lucia.

Baggiore's second American concert tour is again taking him from New York to California and involves appearances in more than fifty cities. The tenor is enthusiastic about the Civic Music Plan.

"The Civic Music audiences" he told the Chicago correspondent of the Musical Courier, "are the most thrilling audiences before which I have sung. In Akron, every inch of space in the auditorium was filled; I could scarcely get on and off the stage without stumbling over some one's feet. I could see them leaning forward in their seats, in their eagerness. In Milwaukee, where the Civic Music audience numbers more than 3,000, the crowd was still clamoring for more after twelve numbers on the program and thirteen encores. They have the desire for music." R. D.

Goossens Returns to Cincinnati Orchestra

Milstein Soloist at Eleventh Pair of Concerts

CINCINNATI, O.—Eugene Goossens was guest conductor of several symphony orchestras in various parts of the country during the holiday season. During his absence his assistant, Vladimir Bakaleinikoff, conducted the tenth pair of concerts, featuring the prelude to Philip II (Goossens) and symphony No. 6 in C minor, op. 58 (Glazounoff), both excellently handled. The Bach toccata and fugue No. 1 in C major (orchestrated by Leo Weiner) created a furore among Bach devotees and others who had not yet heard this stunning composition played by orchestra. Bakaleinikoff, however, in the opinion of this humble reviewer, excels as an interpreter of Wagner, and his playing of the Siegfried Idyll seemed the high spot of the program. It wove a magic spell, full of poetry and beauty.

Nathan Milstein, violin virtuoso, created excitement, at the eleventh pair of concerts, playing in impeccable style the concerto for violin and orchestra (Glazounoff). Goossens presented two compositions for their Cincinnati première—symphony in G (Dvorák) and suite from the ballet Schlagobers (Strauss). Under his baton, this charming ballet music created a delightful picture of Viennese life. Joyous and brilliant, it brought the audience to their feet in salvos of applause for the conductor, who generously shared them with his men.

On January 22, the sixth "pop" concert was given by the Cincinnati Orchestra in a diversified program, with Howard Colf, assistant concertmaster, as soloist in three movements from the Lalo Spanish Symphony. The following Tuesday the fourth Young People's Concert was presented.

The Matinee Musicale (Mrs. Adolf Hahn, president) presented Josef Szigeti for a return engagement before a record-breaking audience. Szigeti is indeed a favorite, and rightly so, for he draws a marvelous bow, has a lovely singing tone, and gives an interpretation that brings joy to the happy listener.

The Fisk University Choir (Ray Francis Brown, director; Mrs. James A. Meyers, assistant director; and Dr. T. Tertius Noble, guest director) gave a program ranging from Palestrina, R. Nathaniel Dett, the Russian school, and Dr. Noble's compositions, to their own exquisitely sung negro spirituals.

The Clifton Music Club (Mrs. John A. Hoffmann, president) introduced Hubert Kockritz, baritone (who was soloist with the Cincinnati Symphony Orchestra earlier in the month) in a recital in which the German Lieder (Franz, Wolf, Schumann) were perhaps the best interpreted. Mr. Kockritz is leaving the first of February for a year's study abroad.

Parvin Titus, head of the Cincinnati Conservatory of Music's organ department, gave a delightful hour of organ music at Christ Church. His program featured Bach and a group of moderns—Wilson, Bonnet, Karg-Elert and Sowerby.

At the Cincinnati College of Music, the orchestra (under the baton of Walter Heerman) gave a fine program in which Norma Louise Dougherty, Uberto T. Neely, Arthur Knecht, Don Wesikopf, William Koch, Marguerite Ginoccho, Ramon Black and Enid McClure Woodward were the soloists. The Bach-Grainger Pastorale (Blithe Bells) had its first Cincinnati hearing on this occasion. M. P. D.

AIDA **DONINELLI**

Soprano
Metropolitan Opera Co.
Available for Concerts and Recitals

Baird to Offer Chopin-Brahms Recital

On account of conflicting engagements, Martha Baird was forced to postpone her New York recital, originally scheduled for Town Hall, January 25, to February 19. Her program is an all-Brahms-Chopin one, the feature of the Brahms group being six of the Hungarian Dances, original Brahms compositions which were published in 1872. These are seldom heard for piano solo and are usually familiar only in their orchestral or four-hand piano versions. All three versions were written by Brahms himself and are not "arranged." Miss Baird is also to play the rhapsodie in G minor, op. 79, and two capriccios from op. 76. The Chopin numbers comprise the B flat minor sonata, the ballade in F major, op. 38, nocturne, B major, op. 62, five mazurkas, and the scherzo in C sharp minor. Miss Baird has frequently given one-composer programs. She gave a series of six all-Schubert recitals during the Schubert celebration in London and presented four all-Chopin recitals in New York a short time ago.

MARTHA BAIRD

January 29, Miss Baird is appearing on the Community Concerts Course in Norwalk, Conn.; 24, she was soloist with the Providence (R. I.) Symphony Orchestra (Wassili Leps, conductor) in the Schumann concerto. On March 23 she will give a program for the Hartford (Conn.) Music Club. Miss Baird devotes some time to writing on musical subjects. Her book on Chopin, recently completed, is in the hands of a publisher. She is the author of numerous program notes and musical annotations, and her notes for the all-Chopin recitals have been reproduced in magazine form.

Luise Walker's Début February 2

Luise Walker, Viennese guitar virtuoso, sailed from Bremen on the SS. Berlin, January 19, to make her American début at Town Hall, New York, February 2. This recital will be followed by an extended tour of the United States under the management of J. J. Vincent, whose last musical activity was a transcontinental tour of Mme. Gadski and the German Grand Opera Company.

Mlle. Walker is a familiar figure in musical circles of the Continent and England as a pianist, violinist and cellist, abandoning those instruments in favor of the guitar. She recently appeared before the royal family in London after a series of recitals throughout Germany, France, Belgium, Switzerland and England, and is under contract to the Minister of Art and Culture of Soviet Russia for twelve recitals in eight cities of the Republic next spring.

Grete Wiesenthal Coming

Grete Wiesenthal, called "Vienna's Queen of the Dance," will make her American début in recital at the Biltmore Theatre, New York, February 12, preliminary to an extended tour of the United States.

Mlle. Wiesenthal will have as her dancing partner throughout her American visit Willy Fränzl, premier danseur of the Staatsoper, Vienna, and also brings with her from the latter city Martha Wiesenthal and her string ensemble. The party sailed from Bremen January 26 on the SS. Dresden. Her tour, under the management of J. J. Vincent, who directed the American activities of the German Grand Opera Company, headed by Mme. Gadski, will follow the route of that organization in its last transcontinental American tour.

Sir Hamilton Harty Conducts Cleveland Orchestra Again

CLEVELAND, O.—During the past two weeks the Cleveland Orchestra has been under the guidance of Sir Hamilton Harty, who succeeded in creating a favorable impression by virtue of his fine musicianship and sterling conductorial qualities. Both pairs of concerts brought several novelties in the form of transcriptions as well as original compositions by the distinguished guest. Also there were two works by Berlioz and Delius not previously heard at these concerts.

Polonaise, Arietta and Passacaglia by Handel were finely orchestrated by Sir Hamilton, while his symphonic poem, With the Wild Geese, appealed through his vital treatment of appealing themes, well carried through many phases of development, and clearly following a definite line of thought. The Walk to the Paradise Gardens, a descriptive excerpt from a Delius opera, was beautifully interpreted in warmly glowing colors; more of this composer's works would be most welcome additions to this orchestra's repertoire. Royal Hunt and Tempest of the pre-Wagnerian Berlioz, too, was an interesting novelty. Of the staid and tried works, Sir Hamilton offered the Sibelius second symphony, whose imaginative character was less accessible to the Englishman's musical sensibilities than Smetana's Bartered Bride overture. The Schubert C major symphony, however, was delivered in delicate tone shadings. The orchestra played superbly; especially did Josef Fuchs distinguish himself in the Tschaikowsky Theme and Variations, op. 55.

The Fortnightly Musical Club commemorated the centenary of Johannes Brahms in an interesting afternoon concert at Hotel Carter. The delightful horn trio was especially well played by two members of the Cleveland Orchestra (Waldemar Linder, French horn and Paul Katz, violin), the piano part played by Marion Quiring. With Ben Burtt at the piano, Mrs. Woodward sang two groups of Brahms songs, one of them being the Zigeunerlieder. Other Brahms compositions were played by Eunice Kade, pianist.

From their extensive repertoire, the Fisk University Choir presented a highly satisfactory program at Severance Hall. All demands of their exacting compositions were met in a fashion to demonstrate fine training. Dr. Tertius Noble, of New York, conducted the singers in some of his own works, one of which was dedicated to the choir and its director.

The third in the series of chamber music evenings at the small auditorium of Severance Hall again brought to hearing the quartet consisting of Josef Fuchs, first violin; Rudolph Ringwall, second violin; Carlton Cooley, viola; Victor de Gomez, cello, in an enjoyable concert presenting as guest artist Felix Salmond, cellist, who was favorably received by a large and discriminating audience. His performance of the Brahms second sonata in F major, with Ralph Angell at the piano, stirred his hearers to hearty applause; this was scholarly playing throughout, with a leaning towards the romantic. Mr. Salmond also assisted the quartet in the Schubert quintet, op. 163. The quartet opened the program with the rarely heard Dittersdorf E flat major quartet.

All too seldom is it our privilege to hear the finely educated and interesting artist Arthur Loesser in a piano recital. His solid reputation is a well deserved one, for he is always interesting and expressive in musical language. At the Cleveland Institute of Music he devoted an evening to the works of Mozart, Mendelssohn, Fauré, Albeniz and Dohnányi; a seldom heard work on the list was the Chopin Variations on a Theme by Halevy. A capacity audience was exceedingly demonstrative in expressing their appreciation.

An all-Bach program was presented at the Museum of Art by Parvin Titus, organist at Christ Church and member of the faculty of the Cincinnati Conservatory of Music.

Cleveland is proud to announce that Albert Riemenschneider, organist, educator, and director of the Berea Baldwin Wallace Conservatory, was elected president of the National Association of Music Teachers at their recent convention in Washington.

The monthly faculty recital at the Cleveland Institute of Music was held at Samuel Mather House and presented Alice Chalifoux, harpist and Maurice Sharp, flutist, both department heads at the institute. The program contained harp compositions by Couperin, Haydn, Rameau and Carlos Salzedo; while Mr. Sharp played a sonata by Bach and one by Koechlin, with Jean Martin Buck at the piano. R. H. W.

Chotzinoff Lectures

Samuel Chotzinoff, former critic of the late New York World, is lecturing on music at various universities throughout the country, under Carnegie Foundation auspices.

GIANNINI

ANOTHER SEASON OF TRIUMPHS

CHICAGO

"An excellent musician, with flawless diction and a medium register of ***ravishing quality.***" *Chicago American, December 9, 1932.*

"Mme. Giannini sang with ***distinguished art,*** with flawless diction, with tone that was ***warmly beautiful.***"
Chicago Herald and Examiner, December 9, 1932.

"A ***brilliant voice*** and intelligent interpretation."
Chicago Daily Tribune, December 9, 1932.

BOSTON

"It is always a pleasure to hear Mme. Giannini, with her ***beautiful voice*** and superb technique, her sensitive and aristocratic singing. The ***rare treasure of the singer's art*** was revealed in two familiar Brahms songs . . . every mood and feeling conveyed impeccably."
Boston Globe, January 12, 1933.

INDIANAPOLIS

"Dusolina Giannini, princess of sopranos, paying her annual visit to this long-conquered territory, received the customary tribute of applause and appreciation without stint. The combination of a brilliant artist and a cordial audience is ideal. The artist sings from her heart and ***the audience is enraptured. It could have gone on all night.*** It was completely satisfying."
Indianapolis Star, November 22, 1932.

"If complete musical happiness ever existed in a concert it did last night. Giannini today is a master not only of the technique of song, but she is a splendid showman at that. ***She radiates joy*** because her personality permits that beauty to shade everything she does. There was ***complete mastery*** of tone, shading and interpretation which resulted in singing that was ***as near perfection as one would care to hear.***" *Indianapolis Times, November 22, 1932.*

"One of the most popular singers to come before this audience each season, she gave fresh evidence of her popularity."
Indianapolis News, November 22, 1932.

KANSAS CITY

"Giannini's voice is one of many facets, prismatic in its coloring. There was ***superb singing*** in the scene from Puccini's Manon Lescaut. Her success in the role was sensational, the audience recalling her many times." *Kansas City Star, December 13, 1932.*

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RETURNING JANUARY, 1934

Steinway Piano

NEW YORK CONCERTS

(Continued from page 8)

ring with plaudits for the admired recitalist's latest performances in the metropolis. His program listed Prelude, Fugue, and Variation, Franck-Bauer; sonata, op. 31, No. 3, Beethoven; Capriccio, Scarlatti; Fantasy, seven Etudes, Chopin; Toccata, Prokofieff, Réflets dans l'Eau, Debussy; sonata, No. 4, Scriabin.

Orloff's assets of sensitive musicianship, varied touch, resourceful interpretations, and polished technic, are thoroughly familiar and need only a reminder instead of renewed detailed analysis at this time.

He gave a serious and scholarly delivery of the Franck measures, and put grace, flowing lines, and tonal charm into the amiable "Pastorale" sonata by Beethoven. The work in the same form, by Scriabin, offered a strong contrast, by virtue of its impassioned glow and freedom of modern expression. Orloff played the Russian pages with poetry and pomp.

Various phases of temperament, keyboard coloring, and mastery of nuance went into the Chopin music, of which the Fantasy made the most impressive registry. Invigorating was the Prokofieff piece, and delicately shimmering the one by Debussy, as fashioned by the lively imagination and canny fingers of Orloff. Many encores were demanded.

Juilliard Chamber Music Concert Louis Gruenberg's Four Diversions with its sophisticated, twentieth century angularities, was sandwiched between Haydn and Beethoven numbers on the program of the Gordon String Quartet, the second concert in the chamber series which the Juilliard School is presenting. The quartet, whose members are Jacques Gordon (first violin), Ralph Silverman (second violin), Paul Robyn (viola) and Naoum Benditzky (cello), distributed their interpretative excellence and buoyant, vibrant tone impartially, among this varied array of music, deftly pointing the fresh melodiousness of the Haydn work no less strikingly than the sharply cut outlines of the Gruenberg pieces. The Beethoven item, which was the quartet in F, op. 135, received a delineation of broad tone and imaginative concept. The audience was warmly appreciative, and after the Four Diversions, Mr. Gruenberg, who was present, bowed his thanks for the applause.

Sascha Gorodnitzki In a program made up about equally of familiar classics and modern Russian music, Sascha Gorodnitzki demonstrated before a sizable audience in Carnegie Hall that his technical prowess still serves him well, and that he has gained in the poise and maturity of his performances. Particularly his opening number, Bach's prelude and fugue in G minor, was evidence of the latter fact.

This young pianist challenges many more seasoned artists with the brilliance of his bravura playing, especially notable in the Chopin group, which bracketed the polonaise (F sharp minor), mazurka (A minor), waltz (E minor), nocturne (B flat minor) and scherzo (B minor), all received with much enthusiasm. Several encores were added, among them the "Winter Wind" study.

In Beethoven's sonata in A major, op. 101, the pianist was not at his happiest, some of the depth of emotion and structural architecture missing ideal presentation.

The second half of the concert brought a generous allotment of music by Rachmaninoff—the Etude-Tableau in E flat major, the Romance in F minor, and the preludes in C major and E flat minor, as well as this composer's piano transcription of The Flight of the Bumble-Bee from Rimsky-Korsakoff's Tsar Saltan. There was considerable response to the pianist's performance of those works, which had dash, extreme brilliancy of execution, and individual lyric qualities. The closing group consisted of four excerpts from Stravinsky's Petrouchka transcription, a work offering dazzling opportunities for technical display. These were utilized to full advantage by Gorodnitzki, whose success brought several encores.

JANUARY 19

Sheridan Russell In recent years England has sent us but few solo cellists, and now there appears another recruit in the person of Sheridan Russell, who gave a matinee recital at Steinway Hall before a choice and appreciative gathering. In D'Hervelois' suite, the opening number, one noted the player's sincerity and scope of musicianship; and to Delius' sonata (in one movement) he brought a fine understanding of its poesy. At his hands the Tartini concerto (arranged by R. Hindemith) received an intense and trenchant performance. And then came Mr. Russell's eloquent but unexaggerated interpretation of Toccata (Herbert Murrill), Ode (Tscherepnine), Une petite Berceuse (Andre Caplet), Granadina (Joaquin Nin), Intrada (Desplanes), Siciliana (M. T. von Paradies), and Rondo (Boccherini). The audience received the program warmly. There were several well-known musicians in the audience, including Ossip Gabrilowitsch and Bruno Huhn. Leo Small was at the piano.

Haarlem Philharmonic Rosa Ponselle and Dino Borgioli were the luminaries of the Haarlem Philharmonic's third musicale of the season. The grand ballroom of the Waldorf-Astoria was thronged to hear the American soprano and the Italian tenor, and surging applause greeted their offerings. Miss Ponselle, a regal figure in trailing red velvet, gave generously of her rich stores of tone and temperament. She sang Nicola Jomelli's Chi vuol comprar la calandrina; the tender Marietta's Lied from Erich Korngold's Die tote Stadt; the vivacious Respetto of Wolf-Ferrari; a Stefano-Donaudy number; Divinitiés du Styx from Gluck's Alceste; O divina Afrodite from Romano Romani's opera Fedra. The last named had an impassioned and colorful exposition. Mr. Romani, who was also the accompanist, rose to share in the general acclaim. Among the other numbers was Come Unto These Yellow Sands, set to music by Frank La Forge, a brilliant piece of vocal writing which proved eminently suited to display the Ponselle tonal flexibility and musicianship.

Mr. Borgioli has a style of discerning taste and admirable restraint. His tones are of beautiful texture and expertly controlled. He sang songs by Donaudy, Caccini and Aikin; the aria, Una furtiva lagrima from Donizetti's L'Elisir d'Amore; Do Not Go, My Love (Hageman); Piscatore a Pusilleco (Tagliaferri); Rimsky-Korsakoff's Song of India; and the aria Le Rêve from Massenet's Manon. The two artists joined in the duet, Parigi o cara, from Verdi's Traviata, for which they were recalled again and again to bow their thanks to the audience and each other. Stuart Ross was at the piano for Miss Ponselle, lending support of skill and intuition; Edwin McArthur supplied an excellent background for the tenor.

Philharmonic Orchestra It was essentially a Prokofieff evening at the Philharmonic concert in Carnegie Hall (with a repetition of the program on Friday afternoon) when Bruno Walter led the Russian's suite, The Gamblers; the same composer played his own piano concerto, No. 3, C major, and the program closed with Brahms' first symphony.

The Prokofieff suite (first time in New York) consisting of four parts—really five—subtitled Alexis, The Grandmother, The General, Pauline, Dénouement, is made up of extracts from an opera by Prokofieff (premiered at Brussels in 1929) written sixteen years ago to a libretto based on Dostoievsky's autobiographical novel, The Gamblers. That author was himself a confirmed gambler, and his love affair with Pauline Souslov is a matter of history.

Prokofieff's tonal characterizations cannot be judged completely without a hearing of his opera, but in concert form they appear to be resourceful and striking. The music is in his well known vein, mostly short motifs with a few brief lyrical episodes, and many stretches of lively, nervous, brisk rhythmics. The auditors liked the score and applauded with more than friendly interest.

They were even more complimentary about Prokofieff's concerto, which had its world's première at Chicago in 1921, and was first heard in New York later in that year. The composer played the solo part on both occasions. The piece is typical of the Prokofieff fancy and methods, lingering only momentarily on melody, and pushing on to quick, agile, chattering passages, sharply rhythmed, sometimes gay, never emotionally moving, and always presented with outward brilliancy. The Prokofieff pianism has improved of late years, and now is technically accurate, dashing, and of good tonal quality. He had to acknowledge many recalls.

After the choppy Prokofieff measures, the rich, colorful, heartfelt and heartsearching music of Brahms, made even more than its customary appeal. Walter gave the score a sincere, eloquent, and warm blooded reading, and had the aid of eager, finished, and musicianly playing on the part of the orchestra.

Florence Austral Amplitude of voice, long a familiar element of Florence Austral's art, was again in evidence when the Antipodean soprano gave a recital largely of German Lieder at Town Hall. John Amadio, flutist, was the assisting artist, and Nils Nelson the accompanist.

The interpretative skill of the singer was shown to have matured impressively. As ever, she brought to her songs a voice of gorgeous quality and notable richness, especially wooing to the ear in pianissimo.

It is perhaps a natural growth in Miss Austral's artistry that has led her to explore increasingly the subtler phases of expression. At any rate, she now commands a versatility rare among artists whose forte is Wagnerian singing on the grand scale. Consequently, her interpretations were equally effective in moving numbers such as Schubert's Am Meer and in the lighter facets of Lieder art exhibited in this composer's Die Forelle, and Strauss' Schlechtes Wetter, the latter redemanded. The extensive list included also Wolf's Verborgenheit, Brahms' Meine Liebe ist grün, Der Tod das ist die kühle Nacht and two Zigeunerlieder, Strauss' Befreit, Marx' Hat Dich die Liebe berührt and Waldseligkeit. For bravura contrast, Miss Austral gave the dashing czardas from Fledermaus by Johann Strauss, and then, as extra, Brünnhilde's Cry from Die Walküre. The final group, in English, included numbers by Harty and Malashkin, Lichina's Ballad (edited by Olin Downes) and Ah, Thou Beloved One, by Levitzki.

Mr. Amadio pleased hearers with his skillful performance of Bach's sonata No. 4, a movement from Mozart's concerto in D, Debussy's Syrinx, which was played offstage, and Chaminade's concertino, op. 107. Mr. Nelson's accompaniments were unobtrusive and always in the picture.

JANUARY 21

Philharmonic Children's Concert Brahms, honored throughout the world of music in this hundredth birthday year, slipped into Carnegie Hall on Saturday morning in the heart of one who had once been a boy of ten. Was it only fancy that Brahms was really there, and did he turn back the years to welcome again the boy who sat at Schumann's piano, the treasure of his orderly little study, to play before him. His kindliness and affection for the little fellow have lived through the years and were shared with rows and rows of eager young people by Ernest Schelling, for it was he who brought the genial Brahms he knew close to them.

Here was Brahms, escaped from the trite phrases of biographies, reference books and histories and boring treatises, into the fresh, cool air of happy reminiscence. He was jolly and real, and rode through the streets of Ischl, wandered through Vienna's streets with congenial companions. There he was arguing with a stuffy old Viennese critic. Can it be over a memorial tablet? Certainly. For Brahms says, "Yes, when you are dead there will be a tablet here at your door." The critic, conceited and pompous, says "Oh, no," though he half believes it. "Yes," says Brahms. "It will read 'Apartment to Rent.'"

His Academic Overture, filled with the spirit of his good nature; the andante from his violin and cello concerto (played so sensitively and expertly by Alfred Wallenstein and Mishel Piastro, of the Philharmonic); songs sung by Hulda Lashanska (sung so well "because she loves them so very much") and the fantastically colored Hungarian Dances—all these were the Brahms all the world knows and made up the first all-Brahms program of the festival year.

More pretentious ceremonies may be held to recall his greatness. These will be the laurel wreaths. But his hands will surely hold close the nosegay of memories, set apart through the years in the heart of the boy who was ten.

Dessoff Choirs First performances of interest were a feature of their initial concert of the season presented at Town Hall by the Dessoff Choirs (Adesdi Chorus of women's voices and the A Cappella Singers of New York) under the baton of Margarete Dessoff.

The program, blending the old and the modern, had that freshness, notably high musical standard and catholicity of taste which one associates with the concerts of this excellent group. The vocal work throughout the evening was a model of beautifully blended tone, precision, fidelity to pitch even in difficult modern works, firm attack, and unanimity in expression.

Perhaps the chief triumph was the presentation, by the choirs as a unit, of eight of Hugo Herrmann's Choretüden, for the first time in this country. The composer has reverted to various classic musical forms, but has recast them in highly original modern harmonic style. Thus the Mariners of Peschiera is a drowsy barcarolle for unison women's voices, highly evocative of the atmosphere of a meridional port town. Christmas Legend (superbly sung) is the naive narrative of an apparition of the Virgin and Child in a wood, and includes *parlando* and *cantando* writing in unison and two-part song style; Gethsemane, a set of vocal variations; and the poetic Nocturne, a double canon. The composer's versatility extends to setting realistic modern details, such as the empty bustle of a fashionable spa in the form of a small motet, and the doleful details of the breakup of a modern romantic affair, as a lugubrious couplet with refrain in descending chromatics. The enterprise of Miss Dessoff in preparing this work is to be highly applauded.

Interest also attached to the first performance anywhere of L'Amore Spirituale by Charles Haubiel, a set of three numbers for women's voices, based on the poems by Oscar Wilde. The American composer played the piano score and Frank Widdis that for organ. Mr. Haubiel has again shown his lyric gift and feeling for rare and exotic harmonic color in these settings. The first two numbers, Madonna Mia and Requiescat, capture something of an antique note, in harmony with the texts. The final part, E Tenebris, is the most substantial in thematic content, rising to a dramatic climax and concluding with a quiet and exalted mood of striking beauty. The composer shared bows with the conductor.

First public performances in this country were given of Orlandus Lassus' motet, Tristis est Anima Mea, grave and moving music, well sung by the A Cappella group, and André Caplet's Inscriptions Champêtres, descriptive nature painting of very engaging sort, in which the various sections of the women's chorus trace a graceful and highly involved contrapuntal design. This

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number brought specially warm applause for the Adesdi singers.

The remaining numbers included two canons for women's chorus and three madrigals for mixed choir by Joseph Haydn, and Franz Philipp's choral settings of poems to the Virgin, Unserer lieben Frau. All these numbers, in various degrees, were marked by exquisite and true folk feeling, and sung with a simple fervor and a skill that recaptured their spirit completely. Mr. Widdis gave invaluable assistance in the piano accompaniment to the Haydn canons. The audience was of large size and markedly responsive.

JANUARY 22

Yehudi Menuhin Returning to America after his widely chronicled successes abroad, the young violinist from California gave a Carnegie Hall recital on this, his sixteenth birthday, and made himself a present of a large audience and an afternoon of continuous applause. To show his gratitude, he presented his hearers with an exchange gift of a goodly list of encores.

The lad has grown physically, musically, artistically, and his playing last Sunday testified to the legitimacy of the splendid critical testimonials and public plaudits he garnered across the seas.

With the assistance of Artur Balsam, who is a sure-fingered, understanding, and tasteful pianist, Menuhin played the Mozart A major sonata, Chausson's Poème, Kreisler's transcription of the Pugnani Praeludium and Allegro, transcriptions by Joachim of two Brahms Hungarian dances, Mythes' arrangement of Szymanowski's La Fontaine d'Arethuse and Paganini's Moto Perpetuo. The recitalist also performed Bach's unaccompanied sonata in G minor.

All the former tonal and technical virtues of the youthful violinist were again in evidence, but his hearers noted in addition, deeper musical penetrativeness, more individual approach, greater vigor and sweep in conception and execution. Such a development was inevitable in the case of a wonderful talent like Menuhin's, trained so carefully at the start and guided later with rare foresight and consideration.

The clear, large tone, smooth phrasing, and stylistic insight were evident in the opening Mozart work. Bach was given a broad, feeling, and perfectly articulated exposition, especially the fugue being a remarkable presentation in authority and art.

The shorter compositions revealed innumerable attractive facets, with astonishing mastery of bow and fingers, and many graces of temperament and tone. A flood of enthusiasm followed and endured. Yehudi Menuhin has now indeed entered the temple of the anointed musical exponents.

Sigrid Onegin That mistress of the art of singing gave a Town Hall recital on Sunday afternoon which brought an overflow audience to applaud vociferously. With amazing vocal skill, Mme. Onegin sang a taxing program which included the florid aria, Son vergin vezzosa, from Bellini's I Puritani; a song of Paisiello; Handel's Chi sprezzando; Beethoven's Shepherd's Song; Plaisir d'Amour by Martini; the old French *chanson*, Trois jeunes tambours; seven Lieder from Schubert's Schwanengesang, and an aria from Verdi's Macbeth.

Mme. Onegin excelled in her expert delineation of the Lieder group. In particular her dramatic interpretation of Der Doppelgänger was one of the outstanding achievements of the present season. In style, vocal color and mood, the entire recital was worth hearing, if only for the presentation of this song.

Mme. Onegin was called upon to add encores at the end of each group and at the close of the recital. Hermann Reutter was the accompanist.

Philharmonic Orchestra Repeating in its Sunday afternoon concert at the Metropolitan Opera House, works which had been given on its various programs earlier in the week, the Philharmonic Orchestra played to an intent audience under the baton of Bruno Walter. The program included Pfitzner's overture to Kätchen von Heilbronn (which Mr. Walter introduced here with the New York Symphony in 1925), Serge Prokofieff's piano concerto No. 3, in C major, op. 26, in which the composer was again the soloist (as at the regular subscription pair of the week), and Brahms' first symphony, given for the fourth time in as many days by this conductor.

The Pfitzner overture, played for the first time by this orchestra at its concert on the previous evening, dates from 1905 and was written to accompany performances of Kleist's drama. It is romantic music in the best *echt Deutsch* manner of thirty years ago, effectively scored for the orchestra and not seldom echoing Wagner, of the Rienzi period rather than of the music-dramas. Prokofieff was again brilliant and brittle in his concerto, and the conductor scored with a deeply-felt reading of the Brahms symphony.

Victor Chenkin That inimitable Russian singer, mimic, diseur, actor, pantomimist, interpreter of moods—for Victor Chenkin's art combines all those departments—drew a large audience to the Guild Theatre and regaled them with a long list of songs, Polish, Caucasian, Hebraic, Ukrainian, and also soldier ditties and compositions by Pierre Jean de Beranger. Admirable diction makes every syllable of Chenkin's utterance strikingly distinct, and therefore not even his slightest nuances of humor, sentiment, or drama failed to register with the fascinated listeners. They were amused, stirred, edified, and thrilled by turns. The remarkable artist was rewarded with outbursts of cheering and had to add many extra numbers.

Russian Symphonic Choir New Russia's composers have turned from the clangorous jangle of industrial plants, reports have read, and it would seem that the reports are true enough, for Basile Kabalchich's Russian Symphonic Choir chose peaceful examples of the work of Soviet writers for the Town Hall concert on Sunday. The Lullaby of Verekeevsky was a far cry from more industrially minded creations heard hereabouts a very short time ago, and the Dove of Nicholsky was romantic in line, and quite as peaceful as that bird should be. There were other interesting items of this modern Russia which had first hearings and not a few of them contained hints of the past—Volinka (a peasant song) and The Storm.

Rachmaninoff's latest creation, The Miracle of Resurrection, was listed among those not heard here previously, and there were several old favorites, for the choir has made its place in the musical scheme of things, and their various talents, the colorful blending of their strangely timbred voices, the depth and rich hue of the men's tones, the quickly shifting moods of the songs and the fervor of the singers, find an audience in complete sympathy with these attributes, and one which seems to settle back to hear exceptionally distinctive choral singing.

Incidental passages were sung by Mme. Alexander and Mr. Dedovich, while accompaniments were played by Messrs. Shvedoff and Stember. Aside from the folk airs and divers choral works, Moussorgsky's Death of Boris was sung by Stepan Slepanshkin

Hugh Ross to Conduct Special Course at Guilmant School

Dr. William C. Carl announces a special course in choir conducting and interpretation to be given by Hugh Ross, conductor of the Schola Cantorum, at the Guilmant Organ School, New York, on eight successive Thursday mornings, beginning February 2. The purpose of the course is to give organists and choir masters new ideas for the tonal and technical development of their individual choirs, and to suggest sound interpretations for worthwhile anthems of practical use. A list of 100 anthems has been prepared for this course. A junior choir will demonstrate the work for younger voices, while a mixed choir illustrates the adult choral repertoire. Mr. Ross will conduct the choirs personally as well as teach details of artistic choral interpretation. The course is open to organists who are not studying in the school for a small fee. Full information can be secured by addressing the Guilmant School.

New York Banks Glee Club May Disband

The New York Banks Glee Club, whose members are recruited from the banks of New York City, and which has been in existence for fifty-four years, may disband unless sufficient funds are raised to finish the season. The club's personnel pays no dues, as public support has always been ample. Bruno Huhn, conductor, led the chorus in a recent concert at Carnegie Hall and has outlined rehearsals for the annual spring program. Mr. Huhn's term as the organization's director includes the celebration of its fiftieth jubilee year. Checks toward the club's maintenance should be mailed or delivered to Edwin Lahm of the Citizens Savings Bank, 58 Bowery, New York, N. Y.

Leginska to Conduct Ninth Symphony

Ethel Leginska, who recently appeared as guest conductor with the Havana Philharmonic Orchestra, has been reëngaged to conduct the Beethoven ninth symphony in the Cuban capital on February 26. Following that appearance Miss Leginska will remain there for a time to train a local chorus and the orchestra for a season of Italian opera.

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—Chicago Tribune

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BERLIN, GERMANY—Claire Trask, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 7718.

VIENNA, AUSTRIA—Paul Bechert, Am Modenapark 10, Vienna III: Telephone: U. 16435. Cable address, Musikithma.

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MILAN, ITALY—Dorothy Still, Via Grossich 30. Telephone 29-13-18.

ROME, ITALY—Francesco Pallotelli, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

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New York January 28, 1933 No. 2755

Music still helps American towns more than the towns help music.

In some cases the wish arises that interference on the radio might develop into prevention.

About the youthful Russian composers now living in the French capital, H. T. Parker, the critical sage of the Boston Transcript, remarks acutely: "How soon these young Russians in exile pick up the ways of Paris."

In spite of all the progress made in recent years in devising new kinds of liquid fire and quaint varieties of gasses for international combat, the Metropolitan still clings to the steam laundry school of Wagnerian transformations. Is this a form of humanitarianism or simple inertia?

Oh, oh, oh, Philip Hale joining Young Germany, with this fling in his Boston Herald column: "They say that the Dragon at Bayreuth at the coming season will be made of rubber 'so that it can be inflated.' Some have thought that Wagner's music is sufficiently 'inflated' for the scene."

The Raw Folk-Ballad

The residents of the Ozarks are reported to be leaving the wicked ways of jazz and to be reverting to the traditional ballad. Along with the revival of forgotten favorites, a new interest is reported in the old-time "singing school." (This, it should be explained for the benefit of dwellers near Columbus Circle, New York, is not a studio where methods of tone production are superinduced upon unwilling vocal cords, but a friendly custom of neighbors congregating for the purpose of group singing.)

The New York Times reports that in the Santa Fé trail country the singing school is now outshining the dance hall in popularity, and that in the Oklahoma Panhandle the public has become so enthusiastic that monthly singing conventions are conducted. The vogue of prairie laments is said to be spreading with alarming rapidity to the short-grass country, which, one assumes, includes such urban centres as New York, Chicago, Boston and points west.

With due respect to the sturdy diatonic virtues of these tunes, in some cases tracing an ancestry back to England, something really ought to be done about providing respectable harmonizations for them. At the present time, although there has been much activity in Virginia and a few other States on the part of composers and others, who have organized festivals, in which native performers have been heard in this and other music, the native folk-ballad is in the main a rather bald and monotonous production. Despite the work of John Powell and a few others, there has been in America little of the discrimination which one finds among British composers in dealing with their own folk heritage.

So long as we are mystically enraptured over the esoteric beauties of this material and blind to its obvious shortcomings, we shall do little to make it acceptable to the world at large.

Yankee Operatic Peril

America, as she is represented on the operatic stage in Central Europe, is a country infested by quaint and miasmic perils. The recent première at Brünn, Czechoslovakia, of Jaromir Weinberger's new opera, People of Poker Flat, drawn from Bret Harte's stories, brings forward another of these delightful *mélanges*. According to cables from abroad, the grizzled 'forty-niners of Harte's narratives have been brought up to date and listen to jazz and the radio with the best of them. And, of course, there is a hold-up in the libretto. When untraveled Europeans think of the United States, they naturally do so in terms of gold-miners, stage coaches and red Indians. How delightful, how utterly picturesque! America's chief export, jazz bands, preferably manned by colored musicians, they also know well. What more natural than to mix the two in equal proportions? This, apparently, is what Weinberger has done. (He has also mixed tonal inspirations from various sources, held together by the strong glue of his melodic invention.)

For some reason, the American *milieu* conjured up in these musical stage works from Europe is always one beset by grave dangers. Perhaps the movies which we export have trained Europeans to regard our country as a place where all manner of things lawless abound. But, more than this, the European in many cases resents the ease with which America has seized world leadership in many fields. He has misgivings concerning our speed, mechanical advancement, and strange new forms of architecture. Surely all this can come to no good end, he reasons. And sometimes this unconscious wish-fulfillment colors his art-works.

Thus, a season or two ago, Berlin opera-goers saw a rather depressing music drama by Karol Rathaus, entitled Fremde Erde, in which a pair of immigrants find sad fates on American soil, the man being entrapped by a siren who owns plantations (and who promptly casts him off when he spurns her), and the woman dying on the wharfs of New York as a destitute outcast to the tune of The Star-Spangled Banner played on a wheezy accordion by a drunken sailor. If this holds any precept at all, it seems to point to the desirability of good Europeans staying at home. "The skyscrapers'll get you if you don't watch out!" might be the moral.

Although Kurt Weill and Bert Brecht's Mahagonny City opera is rather a satire of no definite place or time, the scene is a desert situated vaguely in the western United States. And does not a cyclone of stupendous proportions carry away a good part of the inhabitants, while the survivors give themselves up to depravity of every description? More, money is deemed to be so important in this American settlement that the hero perishes ignominiously in the electric chair (another delightful Western contrivance) as soon as it is discovered that he has no more of it, with which to continue his racketeering.

The fact that Germany took to its heart so sensational an opera as George Antheil's Transatlantic, with its farrago of millionaires and gunmen, and even discussed it reverently in terms of an art-work, is evidence that the distorted, rather than the accurate picture of American life is popular in Central Europe. Moreover, the temporary success of Krenek's Jonny spielt auf in Germany and Austria (it is noteworthy that it was never duplicated here) shows the same preoccupation with the baleful American influence of jazz—for this singular work is at bottom a satire of machine age institutions, even as is Max Brand's Maschinist Hopkins. A "tin Lizzie," a radio loudspeaker, a railway terminal are focal points of the former opera, and an engine room is the locale of the second. In both cases we have violent death, with the crushing of human beings by machines, as the catastrophe.

Thus the end of all things trans-Atlantic, according to the overseas pundits, is gory. We suggest that dyspepsia, and perhaps sour grapes, may have something to do with it.

America and the I. S. C. M.

Of considerable interest to American music-lovers is the announcement that the United States will be well represented this year in the program for the annual festival of the International Society for Contemporary Music, to be held in Amsterdam, Holland, between June 9 and 14 next. The *devoirs* to American music made by this organization rarely seem to come singly, though there have been lean years between.

This season the international jury has chosen Aaron Copland's Variations for piano, and three songs for contralto and chamber orchestra by Ruth Crawford, as tonal embassies from Uncle Sam in this sitting of the high council of modernism. The choice of Mr. Copland's work gives him the distinction of being the second composer from these shores who has thus far appeared twice at I. S. C. M. festivals, Roger Sessions also having been so honored. In the case of Miss Crawford, the recognition is even greater, for she is the first woman composer from America, and one of the few protagonists of the distaff side of creative music from any nation, to gain a hearing at one of these events.

The fact that the United States was accorded two entries this year, out of a mere eighteen works from thirteen nations chosen for the festival program, is in itself encouraging for our modern school of composers. No other country has a larger number of entries, and some fairly important musical nations have received less attention. Thus, America is on a parity with Great Britain, Germany, France, Holland and Czechoslovakia, and has one more entry than Italy, Austria, Hungary, Spain, Poland, Jugoslavia or Argentina.

It has been the custom, for some years, to appoint an official representative from this country to attend the festival sessions. This serves to keep the American committee (particularly such members of it as stay at home) in touch with the happenings at any year's gathering. It also provides a point of contact between the home organization and musicians of other countries.

Last year, for the first time, an American was appointed a member of the international jury, a marked distinction when one considers that this little group is annually made up of only a half-dozen leading musical authorities from a few countries.

It is vitally important for American music that representatives from this country continue to take a place in international assemblages where artistic matters are threshed out. If our statesmen sit in sessions abroad devoted to disarmament and other political problems, why should not our artistic representatives take part in the far more esoteric sittings where the talk has to do not with bombs and tear-gas but with equally high tonal explosives?

Gilding the Lily

Can a work be played better than it is? The question is prompted by the remarks of a London critic of a performance by Sir Thomas Beecham, which he called a "first-rate concert of second-rate music"—namely Tschaikowsky's third symphony, Mendelssohn's D minor piano concerto, and Franck's Chasseur Maudit. He called the music "flimsy," "shoddy" and what not; yet the effect was brilliant, captivating and first-rate.

Without passing judgment on this valuation of the music, it is certainly open to question whether a performer can really put something into the music that is not there. What is the criterion for the judgment of a piece of music, the best possible performance, or the worst? There is a saying to the effect that you cannot kill a great work. If that is so, it is just as likely that you cannot bring to life that which is dead. If the recreative artist is the servant of the creator (which is a truism), the best he can do is to do his master justice. In other words, he can reveal the whole contents of his message. He cannot reveal more. He can reveal less, and often does, when he is smaller as an interpreter than the composer as a composer. The greatest music indeed is that which the greatest interpreter cannot fully interpret, or, in the words of a certain great artist, "music that is better than it can be played." Obviously music is never worse than it can be played.

Fashions in music change as in other things. But fashions do not change values. Sometimes a critic who is tired of Schumann, or afflicted with an imperfect understanding of Mozart's alleged simplicity, speaks of the beautiful performance of music which in his opinion is dull. "The brilliant playing of Miss Nimblefinger made Schubert's rambling sonata sound like great music." That type of criticism is familiar. But has it any sense? If it sounded like great music, it was not Miss Nimblefinger's fault; if great music sounds dull, the fault is hers. C. S.

VARIATIONS

By Leonard Liebling

Josef Hofmann gave a titanic performance here a short time ago, of the Beethoven piano concerto in E flat. Titanic, because sincere, intellectual, straightforward, of Gothic simplicity and power—and it is hardly necessary to add, of noble tone and tremendous technic.

His version interested me profoundly, because it was exactly the way I had always felt the concerto should be played. Time and again I had heard celebrated pianists put into it too great a degree of affected grandeur, and too much exaggerated cerebral intention.

I spoke to Hofmann after the concert and was delighted to have him agree with me, that the so-called Emperor opus is no heaven storming production, and by no means as important as Beethoven's previous concerto (fourth) in G major, and that its showers of empty scales, arpeggios and broken octaves are principally obbligato, part of the symphonic whole, and not to be dignified as exalted utterances of the solo piano.

On one occasion the late Alfred Reisenauer said to me in Berlin: "The very spirit of Beethoven communes with me in the Emperor concerto," and Reisenauer's eyes filled with tears as he said it, while my own dimmed also. However, we both had communed also with many huge Pilseners, and in the headachy dawn of the morning after, cool disillusion helped to recover my original estimate of the E flat concerto.

I remember the lamented and inspired Busoni in the same work, when he took on the air of an anointed seer, gazed skyward during the tuttis, and treated the keyboard with a blessed laying on of hands.

Neither pundit, poet, nor prophet was Hofmann in his interpretation, but a purveyor of simple feeling and smooth pianism which he blended unostentatiously with the story told in the orchestra. It was a proclamation that went to the mind but also touched the fancy. An appropriate ovation resulted for this revelation of art which truly concealed its artifices.

* * *

Another pianistic conversation enjoyed last week was with the Lisztian veteran of the keyboard, Alexander Siloti. He waxed angry when speaking of the custom of some conductors to play Bach and Mozart at the piano, and lead the orchestra at the same time. "Good heavens," he snorted, "isn't it enough to try to do one thing well? Are the Bach and Mozart concertos as simple as all that? Do they require so little concentration? It fills me with horror to see conductors wave their hands at the orchestra between the passages on the piano. At least, if they desire to do those stunts, why not apply them to the concertos of Brahms, which are in a sense 'against' the piano, and represent symphonies with piano obbligato? If I were asked to play a Mozart concerto in a month from now, I should reply: 'I require at least a year for renewed study of the concerto.' And yet those conductors toss off such a work as a mere trick to be combined with a dual circus feat. It is outrageous, abominable." The angrier Siloti became, the better I liked it as an editor, and when I asked him to write an article or letter on the subject for the Musical Courier he warmly agreed to do so. I hope that the distinguished protestor will keep his promise.

* * *

It is reported that Tito Schipa underwent an operation recently, at Hollywood, Cal., for the removal of enlarged tonsils and adjustment of the "epiglottal space." Dr. Edward Kellogg, Schipa's doctor, informs an astounded universe (see New York Evening Journal, January 20) that "the operation may add two to four notes to the tenor's voice range, enabling him to sing as high as E flat above high C, instead of B flat, which is his present highest note."

If that proves to be true, there will be a rush of tenors to employ Dr. Kellogg's operatic operation. Who would not lose a tonsil or two to gain a high E flat above high C?

* * *

Apropos, when Schipa appeared here at the Metropolitan earlier this season, his exquisite singing and polished style in Lucia, Traviata and L'Elisir d'Amore did not appear to indicate any especial lack of epiglottal space.

* * *

After the Antonio Scotti farewell in L'Oracolo last week, a large throng gathered backstage to say goodbye to the popular baritone. Many asked for his autograph, and among them was Giuseppe Bamboschek, former coach and conductor at the Metropolitan. "I want your signature, too, here on this line," he said sentimentally, handing the celebrant a piece of paper. Scotti started to write, stopped suddenly, and roared: "Oh, no, oh, no. I may be sixty-seven and retiring from opera, but I am not blind. You so and so (in Italian) a fine joke you would play on a feeble minded old baritone. This thing you are asking me to sign is a blank check." And then he joined in the laughter of Bamboschek and the crowd.

* * *

Pélléas and Mélisande gave us Debussyites a lovely and tremulously stirring afternoon at the Metropolitan last Saturday. Giulio Gatti-Casazza does a fine and artistically useful thing to remount this work once or twice every season. Lucrezia Bori and Edward Johnson realize inspiringly the shadowy Maeterlinckian protagonists and yet sing the Debussy music with intense emotional suggestion and effect. Ezio Pinza, essaying the role of Golaud for the first time, gave a gripping portrayal of the jealously tortured husband, and sang the baritone measures with particular quality and resonance. Not enough has been said of Louis Hasselmans' handling of the orchestral score, which he keeps tonally subdued and yet warm in color and flexible in adjustment to the voices of the singers. It is an outstanding achievement in a work of delicate difficulty.

* * *

"Whatsis?" asks H. A., who sends the attached clipping, and adds that it is from the New York Times of several weeks ago:

Ruth Posselt, seventeen-year-old American violinist, who recently made her London début, has since appeared with success at Amsterdam, Holland. A Dutch critic described her as "the Adelina Patti of the violin." She played the sonato of César Franck with Jacques Thibaud's cadenzas, assisted at the piano by Thibaud's accompanist, Tasso Janopoulo.

Was Adelina Patti the Ruth Posselt of vocalists? And what are interpolated cadenzas doing in the Franck "sonato," which was "assisted" by a pianist? One can only echo "Whatsis," or assume that Bill Chase was looking the other way when the Posselt item slipped into his usually carefully edited Sunday music page in the Times.

* * *

Erno Rapee is a Goliath with the baton, at Radio City Music Hall, and the Sunday noon broadcasts of that enterprise. I have seen him function on both occasions, and with equal facility, in symphony, accompaniments, music for vaudevillians, solo dancers, and whole ballets. He is perhaps the busiest and most versatile leader in New York today. I admire his tremendous talent and indefatigable industry, but I would not care to have his job, for between conductings he also composes best selling music and writes a whole library of orchestral transcriptions.

* * *

And also, I would not like to be in Charles L. Wagner's footwear. He contemplates authoring a book called Seeing Stars and Still Believing. In his volume Charlie will tell about artists he has managed and otherwise encountered. "Are you going to tell the truth?" I asked him. "Yes," he replied, "and I have already ordered a steel shirt, a bodyguard, and an armored car."

* * *

New York, January 18, 1933.

Dear Variations:

The superfine Tristan and Isolde performance at the Metropolitan the other evening, brought some recollections to my mind.

It was Josh Billings (he antedated Mark Twain) who wrote: "It's better not to remember so much, than to remember so many things wot ain't so"—but this I do remember. Namely, when I was a student at the Leipsic Conservatory, Conductor Carl Reinecke of the Gewandhaus concerts, seated just in front of my press-seat, muttered to his wife during the first performance there of Tristan and Isolde: *"Das ist keine Musik"* (That is not music), got up and left after the first act.

Nevertheless, Prof. Reinecke lived to see the opera carried on the celebrated tour through Italy by Angelo Neumann, Seidl, and others of the Leipsic institution.

F. W. Riesberg.

* * *

These are kissing days in Europe for the violinists. Menuhin, playing Sir Edward Elgar's concerto in London (composer conducting) was kissed by the composer after the performance. Erika Morini, who did the Glazounoff concerto in Paris recently, received that master's osculatory salute on the platform—or rather, on the forehead. He also said that he had never heard his work played more beautifully.

* * *

Willy Burmester, noted violinist, is dead. He first came into prominence when I was a music student in Berlin, and he and Alexander Petschnikoff divided the fiddle honors in the German capital for several seasons. Burmester was the master technician and Petschnikoff made the emotional appeal. (I wonder what has become of him? Could Arthur M. Abell, who knows everything violinistic, give the information?)

In his New York obituaries of January 17, there were some strange slips. The American called him "Wally" Burmester: and the Times had this amazing paragraph:

While with Joachim, Burmester came under the eye of Hans von Bülow, another prominent violinist. In 1885 he left Joachim, and shortly afterward began to study under von Bülow, who, it is said, had great admiration for his talents. One day von Bülow astonished the young violinist by asking him to play a duet with him. From that time on Burmester devoted many hours to duet-playing with von Bülow.

* * *

However, if newspaper men make musical blunders, musicians also fall short occasionally in knowledge about some of their best known colleagues. Last week, after the Philharmonic Orchestra concert, I spent the evening with Josef Hofmann. Between games of ping pong we discussed the piano literature. The conversation turned to the Burleske by Richard Strauss, and we wondered why he had not written more works for the piano. "What particular instrument did he specialize upon in his early musical studies?" asked Hofmann. Neither of us knew, and had to look it up in the records, where we found that Strauss' first solo studies were on the harp, which he studied when he was four years old, and the violin, taken up at the age of eight. Piano study came later. Strauss' harp and violin masters were members of the Munich Court Orchestra, in which his father played first horn.

Queerly enough, while Richard's works are built upon Wagnerian foundations, the elder Strauss had a deep hatred for the music of the tonal ruler of Bayreuth.

* * *

Still the Bach transcriptions pile up in ever increasing numbers. Making Bach safe for the world has become one of the major musical industries.

* * *

Incidentally, it is the opinion of J. F. F. that, "if the present lack of demand for modernistic music continues, its composers soon will be in the ranks of the jobless; although, if the new proposed economic system obtains, they might find activity as tonal technocrats."

* * *

Somewhat the same idea assails M. B. H., who writes: "I see that the marine scientists are going to explore the ocean bed at a depth of five miles. Perhaps they may bring up some of the modernistic compositions which have vanished so mysteriously from our concert programs."

* * *

The London String Quartet is both artistic and businesslike. Its circulars announce these slogans: "Immortal Music at 1933 Prices," and "At Prices Possible to Every Music Lover."

* * *

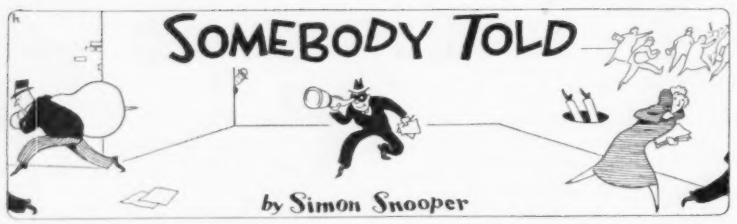
Dr. Glenn Frank, president of the University of Wisconsin, lamenting America's unwillingness to enter fully into Europe's troubles, declares: "For fourteen years we have fiddled—a Nero among nations." And now that our solo could be exchanged for the position of international concertmaster, the defaulting nations of Europe withdraw their guarantee fund for the orchestra.

* * *

Paderewski, on the eve of his American tour, crashes the daily newspapers (which must have space to spare) with an interview in which he gives out some novel and shattering discoveries and opinions. He says that there is a world depression; machines are responsible for the glutted and unsalable markets; we are in an arid period of culture; we shall have to live more simply; it will take a long time to adjust present problems and settle existing conditions. In the light of those revelations, one feels like paraphrasing the familiar old story about the unattractive singer, and saying to the eminent Polish musician: "For God's sake, play the piano."

* * *

The chief yes-men of opera seem to be Kurvenal, Wolfram and Consul Sharpless. The women who say "yes" in opera are too many to be enumerated.



When Greek meets Greek is a simple matter, but when—well, listen to what Conchita Supervia told me. After her Paris recital she received the young Princesses and Princes of Spain's former ruling house, and in the midst of a courtly conversation received a *sotto voce* message that the President of the great Republic of Spain was approaching, *en route* to the greenroom. Subtle strategy was used—and surely needed—to retard his progress along the way, but it was managed, and the royal children were graciously escorted to the door, and were off to their Paris quarters, where they are in exile, before the representative of the new order arrived to tender his superlatives to Spain's Supervia.

* * *

Buddy Marek Windheim, paramount comic singer and characterizer of the Metropolitan, has a keen sense of humor even when he is not cutting capers on the stage. He has been told that in facial appearance and figure he resembles Iturbi. "Recently I was in the Opera lobby," Marek told me between chuckles, "when a lady approached me and asked for my autograph. 'Hooray' I said to myself, 'at last I have had the supreme honor paid to me.' I drew out an envelope, wrote my name on it, and handed it to the petitioner. She glanced at the writing, and her face clouded. 'Oh, pardon me,' she stammered, 'I thought you were Mr. Iturbi. I'm much obliged but I can't use this.' With that she returned my envelope and hastened away, leaving me with faded hopes of glory."

* * *

My deputy detective in London reports that Katharine Goodson, pianist, and her composer husband, Arthur Hinton, gave a big party—95 in all—at their St. John's Wood home. The event was in honor of Bronislaw Hubermann. My English d. d. adds: "We had a great time, the 94 other eaters and myself. We stayed until 3 a. m.—and so, to bed."

* * *

Thomas Weston—so his taxi license card read—drove me to the Metropolitan to hear the Musicians' Symphony Orchestra. This talk took place—honor bright—between Mr. Weston and myself:

S.S.—"To the Metropolitan Opera House."

T.W.—"There's no opera there on Tuesday nights, boss."

S.S.—"I'm going to a concert."

T.W.—"The Metropolitan concerts are Sunday evenings, except the Philharmonic on Sunday afternoons."

S.S.—"This is the Musicians' Symphony Orchestra."

T.W.—"You're right, sir. Pardon me, but I forgot. You see, whenever I can, I go to the Philharmonic, Philadelphia, and Boston Symphony concerts, and the rest do not exist for me. I don't care to get symphonic indigestion."

S.S.—"A woman is going to conduct tonight."

T.W.—"Well, well. The old philosophers used to say 'Use a stick to woman.' Now the woman uses it to the men."

S.S.—"How do you happen to know so much about music?"

T.W.—"I used to play second violin in—well, never mind what orchestra."

I tell you, boys and girls, I left that taxi in a daze and thought a great deal about depression, unemployment and the like. Taxi driving isn't bad work at that—if you can get it.

* * *

If you don't tell anyone, I can confide to you that from my corner at the Algonquin Grill, I lamped a trio luncheon party consisting of Leopold Godowsky, Leonard Liebling and Konrad Bercovici—music, journalism, and fiction. Were they discussing the tonal crisis, newspaper ethics, or just telling one another yarns? At any rate, the talk must have been newsy, for Leonard looked as if he were making a lot of mental memorandums.

* * *

After his recent two days of public piano playing in New York, Josef Hofmann relaxed and rested by spending several hours at—ping pong.

* * *

Well, well, my eyes are sharp, though in this case I was completely puzzled for several days, and truthfully, am still bewildered. For I spied a marvelous diamond solitaire on the fourth finger of Julia Peters' left hand the other day. Yet the next evening it no longer sparkled brightly. And when we met again twenty-four hours later, the jewel once more rested in its place of honor. My friends tell me that the diamond shines from dawn to dark but after nightfall mysteriously disappears. Will some kind spy please tell me quite confidentially why, oh why, Miss Peters' new diamond ring never scintillates in the evening

* * *

Last evening a charming young lady told me that when she lived in Los Angeles she knew Bernard Hamblen. While there she was coming out of ether after a major operation, and suddenly saw Bernard standing at the foot of the bed with a wee bunch of flowers in his hand. "Take him away," she screamed. "Take him away"—and immediately fainted. The nurses thought Bernard was her husband, and had let him in.

* * *

After Sascha Gorodnitzki's Carnegie Hall recital, Hammond Kroll threw a party at his supremely modernistic studio—red and silver beds and black decorations thrown about in intoxicating fashion. I am told crowds and crowds attended, the three-decker sandwiches being Rosina and Josef Lhevinne, Vera Brodsky and Harold Triggs. The drinks were Shura Cherkassky, Bernard Wagenaar and Sascha's momma, poppa, *Bruder* and *Schwester*. Everybody stayed till three a.m., when the bar closed. With sighs of despair most of the party adjourned to Childs' for coffee.

* * *

I bumped into Louis Gruenberg in the parquet corridor of the Metropolitan Opera House during the entr'act of Pagliacci and Emperor Jones the evening of the second American performance of his opera. "Good lord," I asked emphatically, "what are you doing here? Don't you know it isn't *comme il faut* for a composer to attend productions of his own opera? Eugene O'Neill doesn't, old egg. Really, it's not right."

"I apologize," Louis said, "but it isn't my fault. They're pinning the David Bispham Medal on me tonight."

"Too bad, old man. I know it's made of copper. Can't you get them to silverplate it and then you might pawn it some time for a dollar or two as a Sheffield Plate antique?"

* * *

In Emperor Jones the Witch Doctor comes up out of the prompter's box in the stage floor when he makes his appearance. A pretty little miss said to me when I bowed ceremoniously to her in the corridor after the performance, "Oh, Mr. Snooper, I'm so thrilled. I've always wanted to know what a prompter looked like."

* * *

Apropos of the Gruenberg thriller, Eddie Johnson and His Honor, Mayor of the Metropolitan Opera House, Signor Giulio Gatti-Casazza, were listening in at one of those little windows back stage just at the time when the raucous chorus was yelling: "The silver bullet! The silver bullet! We'll get him yet." One male voice shouted above all the rest. "Well," said Eddie nonchalantly to Gatti, "there's a good baritone voice. Lots of color in that register, but a little too heated."

Prokofieff went to hear Strauss' Whipped Cream music. After the performance he was talking with Bruno Walter and told the conductor that he did not like it. Walter asked him what there was about it that he did not care for, and he said, "Oh I don't know. Perhaps I don't enjoy modernistic music."

* * *

The Horace Johnsons staged a tea fight on January 14. The poor fish never asked me—I, who have said so many nasty things about Horace and Helen. They don't deserve even one scandalous word, but I'm a forgiving fool, so I'll do the worst I can for them.

From what I hear, the celebrities present weren't hungry, though all kinds of decorative fodder and fluids were offered. Eva Gauthier did have a passion for nut-bread, and Paul Althouse liked the cocktails. But Edward Johnson had one cup of tea and refused everything else. Romeos must keep their figgers. Conchita Supervia and Ivor Newton were there, I'm told. From the attention this fascinating Spanish *señora* received, I judge that her new husband, Ben Rubinstein, was a wise man to send Ivor to America, not only to play Conchita's accompaniments, but also to keep predatory American males at their distances.

Beside Ivor the room was full of pianists. (The Lord knows you can't call Leonard Liebling one, but he thinks he is. Even Godowsky says he can play the easiest pieces with the greatest difficulty. About Grade IV, Leonard?) The eminent box thumpers were Ethel Bartlett and Rae Robertson, Vera Brodsky, Walter Golde, Claire Ross and Alice Bracey Taylor. Germaine Schnitzer was expected but she didn't arrive, due, perhaps to the pianistic abundance.

The funniest thing about the party was when the tailor arrived with a freshly pressed suit of Horace's swinging on his arm, and was politely ushered in as a guest. "Why don't you pay your tailor bills?" said one cruel cake muncher.

They tell me that Helen's anchovy paste made everyone ask her for the recipe.

IMPRESSIONISMS
By HENDRIX

LAWRENCE TIBBETT
in
The Emperor Jones

FROM OUR READERS

A Mere Preposition

New York, N. Y.

To the Musical Courier:

In the Musical Courier of January 21 on the inside back cover there is a misstatement in the caption under Harold Morris' picture that makes a great difference in the meaning of the reading matter. The caption tells of Mr. Morris' forthcoming appearances in the Chair of Music Lectureship series at Rice Institute, Houston, Tex. Your wording is: "Previous lectures in this series have been on Ravel, Honegger, Nadia Boulanger and Sir Henry Hadow." The lectures were not "on" but "by" the four prominent European musicians.

Yours very truly,
CROSBY DANSKY.

Il Penseroso and L'Allegro

Cincinnati, O.

To the Musical Courier:

Of all the musical magazines and papers I read, I enjoy the Musical Courier the most, because it brings foreign news as well as that of our own country, and also prints serious articles as well as humorous ones.

CARL W. GRIMM.

SAILINGS

SS. Deutschland Carries Musicians

The SS. Deutschland, sailing for Europe on January 18, carried Dusolina Giannini, soprano; Gertrude Kappel and Karin Branzel, soprano and contralto of the Metropolitan Opera Company, and Simon Vukas, husband of Mme. Kappel.

OBITUARY

August Fraemcke

August Fraemcke, co-director with Carl Hein of the New York College of Music, New York, died on January 18. He was sixty-one. Mr. Fraemcke was a native of Hamburg, Germany. The son of a musician, Wilhelm Fraemcke, the boy was sent to the Hamburg Conservatory of Music, where he studied under von Bernuth, Armbrust Arnold Krug and Hugo Riemann. He was awarded the Gossler Scholarship at the Vienna Conservatory. There he studied with Anton Door and graduated with the Beethoven prize and the medal of the Gesellschaft der Musikfreunde. After his début, which was in Hamburg in 1886, he made concert appearances in Russia, Bosnia, Hungary, Austria, Italy, Greece, Sweden, Norway, Denmark and Turkey. He played before the King of Denmark. In 1891 Mr. Fraemcke joined the faculty of the New York College of Music, where he and Carl Hein later succeeded Alexander Lambert as directors. At this point in his career, he withdrew from the concert field. Prior to his retirement he had been soloist with the New York Philharmonic Orchestra. He was a founder of the New York Bohemians, and had served the organization as first vice-president and member of the board of governors. He also helped to form the Musicians Foundation. Surviving are two married sisters in Hamburg.

H. Howard Brown

ALBUQUERQUE, N. M. — H. Howard Brown, faculty member of the Cincinnati College of Music, died here recently in the Southwestern Sanitarium. Mr. Brown was born in Cincinnati. His father was the late H. Wilson Brown, one of the directors and organizers of the Cincinnati May Festivals. The son received his musical training in Cincinnati and New York. He was appointed to the Cincinnati College of Music faculty, along with his wife, the late Dora Topping Brown, after both had spent several years of musical activity in New York and Los Angeles. A son, Adam Brown, survives him. D.

George D. Bernard

MAYSVILLE, KY. — George D. Bernard, composer of band and orchestral music, for many years a resident of Cincinnati, died recently at his home here. Mr. Bernard was in charge of the Maysville Boys' Band, which under his direction developed into an ensemble of forty well-trained players. His widow survives. M. D.

Edwin Gruhl

Edwin Gruhl, an officer of Associated Music Publishers, Inc., president and general manager of the North American Co., and an officer or director of many other corporations and companies, died in New York on January 22 at the age of forty-six. A native of Milwaukee, Wis., Mr. Gruhl was graduated from the University of Wisconsin.

Mrs. Isabel C. Taylor

Mrs. Isabel C. Taylor, active in the affairs of the Rubinstein Club, of which she was choral mother in 1921, died at her home in New York on January 22. Mrs. Taylor, who was ninety-four, was the daughter of the late John A. Cross, first president of the Union Dime Savings Bank, and the widow of James A. Taylor. She had five grandchildren and thirteen great-grandchildren. A surviving daughter is Miss Jean S. Taylor. Another daughter, Mrs. Isabel Kelshaw, died recently.

Mrs. Ethel Herrick Horsman

Mrs. Ethel Herrick Horsman, widow of Edward Imeson Horsman, Jr., an organist and composer, and a music critic on the staff of the New York Herald Tribune, died at her home in New York on January 21. Mrs. Horsman was a native of New York. Her husband died in 1919.

Jacob L. Small

WILKES-BARRE, PA.—Jacob L. Small, an organizer of the Wilkes-Barre Symphony Orchestra, choirmaster of Temple Israel, and a composer and teacher of music, died at his home here on January 19 at the age of forty-three. A native of New York City, Mr. Small was the son of Solomon Small, prominent in musical and literary activities. He lived in New York until sixteen years ago, when he came to Wilkes-Barre. He composed twenty-six saxophone and trumpet compositions. Survivors are his widow, the former Sarah Platsky, two sons, a daughter, his father and five brothers. W.

John G. Roth

BROOKLYN, N. Y.—John G. Roth, former president of the old Brooklyn Quartet Club, and prominent in German singing circles here, died on January 18. Mr. Roth was born in Bamberg, Bavaria, seventy-four years ago. He had been a resident of Brooklyn for sixty years and retired from business in 1905. He took part in every Saengerfest in this country for over fifteen years as a delegate of the United Singers of Brooklyn, and he was the founder of the Ladies' Society of the Brooklyn Quartet Club. He served as vice-president of the Brooklyn branch of the German-American Alliance. He is survived by his widow, Mrs. Annie L. Roth, a son and a daughter. B.

Mrs. Victor H. Hanson

BIRMINGHAM, ALA.—Weenona White Hanson, wife of Victor H. Hanson, publisher of this city, died at her home here on January 17. Mrs. Hanson was a graduate of the New England Conservatory of Music and had studied organ playing in New York. After her marriage she was organist at the First Presbyterian Church, and taught music in Montgomery, where she and her husband lived until 1909. A number of music scholarships at Judson College and Agnes Scott Institute were donated by Mrs. Hanson. S.

DOBROWEN LEADS PHILADELPHIA ORCHESTRA

Hadley Conducts Pennsylvania Orchestra

PHILADELPHIA, PA.—Issay Dobrowen, conductor of the San Francisco Orchestra, began his seven weeks' stay in Philadelphia as guest conductor of the Philadelphia Orchestra, with the concerts of January 13 and 14. The program held Handel's Concerto Grosso in D minor for strings (edited by G. F. Kogel), the Beethoven symphony No. 1 in C, and the Brahms symphony No. 2 in D. All were given brilliant readings, but it was in the Beethoven symphony that Dobrowen shone with especial luster. This was presented with unstudied spontaneity and faithful adherence to the characteristics of Beethoven, in tempo, dynamics, and breadth of vision. The orchestra was under excellent control and responded admirably to Dobrowen's interpretation. To the Handel and Brahms also, he gave detailed attention, while fine solo work was done in the former by Alexander Hilsberg and Irving Bancroft, violins and Willem van den Burg, cello. The audience was warm in its appreciation, and recalled Dobrowen many times.

The Pennsylvania Symphony Orchestra (Henry Hadley, conductor) gave the third concert of its fourth season on January 15, at Scottish Rite Temple, before one of the largest audiences these events have drawn. It was one of the best concerts this fine organization has given. The first number was the Haydn symphony No. 2 in F, which was played beautifully, interpretatively and technically. In accordance with the policy of Dr. Hadley and the orchestra of playing one number by a contemporaneous composer, Espana by Charles Maduro was given a spirited performance. Typically Spanish in character, it proved brilliant and pleasing. Mr. Maduro was present, and upon being called to the stage by Dr. Hadley, received an ovation. The final number was Moszkowski's suite in F, finely presented through all five sections. The theme with variations was given a colorful and diversified interpretation, although it was a bit tedious after an already long program. The final perpetual motion was brilliantly performed and drew much applause.

Lydia Summers, contralto, winner of the Atwater Kent radio contest in December, was the soloist of the evening, singing the aria Amour viens Aider from Saint-Saëns' Samson and Delilah. Miss Summers has a rich, smooth voice which was exhibited to excellent advantage in this aria. Her recalls were numerous.

The Italo-American Philharmonic Orchestra (Guglielmo Sabatini, conductor) gave the second concert of its third season, at Fleisher Auditorium, on January 18. The program included the Mignon overture by Thomas; two selections by Bolzoni (heard for the first time here)—Castello Medioevale and Dafne e Cloe, both very pleasing; the Mendelssohn's Italian Symphony, which received a fine reading from Mr. Sabatini and splendid performance from the orchestra; the concerto in D minor by Mozart, played by Arnold Fletcher; and the Semiramide Overture by Rossini. Master Fletcher, aged fourteen, played skillfully, revealing a facile technic and good tone. His talent should carry him far. He was received warmly by the audience.

M. M. C.

Metropolitan Opera

FAUST, JANUARY 18

Gounod's ever popular opera had this cast: Giovanni Martinelli (Faust), Leon Rothier (Mephistopheles), Richard Bonelli (Valentin), Paolo Ananian (Wagner), Editha Fleischer (Marguerite), Gladys Swarthout (Siebel), and Henriette Wakefield (Marthe).

Martinelli was in top form and gave a tellingly realistic portrayal of the title role, delivering especially Salut demeure with exquisite tenderness. Bonelli's tonal appeal and suggestive acting earned a hearty ovation after the Dio possente aria. Miss Swarthout made a notable vocal contribution to the performance, particularly in her stylized singing of the Flower Song. Miss Fleischer, hardly an ideal Marguerite, was not in her best voice. Louis Hasselmans, the conductor, whose wife, Minnie Egener, had been buried a few hours before the performance, kept stern duty's call, and directed a generally smooth and effective representation.

PAGLIACCI AND THE EMPEROR JONES, JANUARY 19

Another hearing of Louis Gruenberg's opera based on the O'Neill play, served again to draw and arrest a large audience, and to confirm the previous favorable estimates of the music; the decorations; the performances of Lawrence Tibbett and Marek Windheim, Pearl Besuner, Hemsley Winfield; and the devoted conducting of Tullio Serafin.

Preceding the American opera came Pagliacci, with its vivid contents (Vincenzo Bellezza conducting) set forth by Nina Morgana and Messrs. Edward Johnson, Borgioli, Cehanovsky, Tedesco.

The Canio interpretation of Johnson has long been famous for its vitality, skill, and conviction, in action and vocalization. The American tenor scored a striking ovation after the famous Lament. Nina Morgana was a petite and engaging Nedda, who sang her Bird Aria and love duet with ingratiating tone and kindling temperament.

LA BOHÈME AND L'ORACOLO, JANUARY 20 (MATINEE)

As Chim-Fen in Franco Leoni's L'Oracolo, Antonio Scotti bade barewell to his operatic career of which thirty-three years have been spent at the Metropolitan. This last performance occurred just five days before his sixty-seventh birthday, and an enormous audience cheered him, threw bouquets over the footlights and even burst into song (For He's a Jolly Good Fellow, led by Lawrence Tibbett) for twenty minutes following the close of the one-act opera.

Scotti bowed and spoke his thanks in a choked voice repeatedly, tears marring the Chinese make-up on his cheeks.

As for his performance, the departing baritone—bosom friend of Enrico Caruso, and the last of the old guard of the days of Sembrich, the de Reszkés, Calve, Melba and luminaries of the McKinley era—acted and sang with vim and art. Scotti's voice was ample and his delineation of the Oriental murderer was, as always, one of the most acute interpretations of his many outstanding portrayals.

The able members of this cast were Queena Mario, Henriette Wakefield, Armand Tokatyan, Tancredi Pasero, Giordano Paltrinieri, Louis d'Angelo and Lyova Rosenthal. Vincenzo Bellezza conducted.

L'Oracolo was preceded by La Bohème with Giovanni Martinelli (Rodolfo), Elisabeth Rethberg (Mimi), Nina Morgana (Musetta), Richard Bonelli (Marcello), Arthur Anderson (Colline), Claudio Frigerio (Schaunard), Paolo Ananian (Benoit), Max Altglass (Parpignol), Pompilio Malatesta (Alcindoro) and Carlo Coscia (A Sergeant).

Martinelli, although suffering from a cold which was occasionally audible in his tones, gave a striking performance. His arias were sung warmly and with full appreciation for the lyric charm of the melodies. Rodolfo's despair at Mimi's death was particularly affecting.

Rethberg sang with her customary vocal skill, every note and every phrase spun with musical beauty. Her acting was characterized by emotion and intelligent purpose.

Morgana's Musetta is a portrayal of delightful mischief. She sang the sparkling music with effervescence and caused laughter by the arch spontaneity of her acting. This is a role admirably suited to the *petite* prima donna.

Bonelli was applauded for his portrayal of Marcello, sung with emotional sincerity and ingratiating tonal quality. The other parts were competently interpreted. Vincenzo Bellezza also conducted Bohème.

SIEGFRIED, JANUARY 20 (EVENING)

Two newcomers lent lustre to the first Siegfried of the season, Frida Leider singing Brünnhilde for the first time in New York and Maria Olszewska appearing also as a new Erda. The cast, a foretaste of the Ring cycle to open in the following week, was one of the best heard here in a long time, with Lauritz Melchior as Siegfried presenting an engrossing performance shaped with distinguished art and variety of vocal resource, and endowed with beauty of voice and superb clarity of diction. Friedrich Schorr again contributed his version of The Wanderer. Marek Windheim, effective in make-up, highly intelligent in action, and singing in finished appropriateness, demonstrated remarkable mastery of characterization as Mime.

The presence of Mme. Leider gave distinction to the final episode of the drama, that supreme paean of awakened love which tests the greatest vocal resources. Her Brünnhilde had a regal quality, even an imperious one at moments; her awakening scene was mimed with fascinating grace and an aristocracy of vocal style that well fitted the conception. Melchior was a notable co-artist, in the warmly-colored and joyous singing which he gave to this episode.

Mme. Olszewska's Erda was marked by a stately presence and nobility of tone. She shared with Mme. Leider and Mr. Melchior in the numerous recalls at the end of the opera, when much enthusiasm was shown by that part of the audience which lingered until midnight.

Others who contributed measurably to the success of a performance marked by unusually stirring qualities were Gustav Schützendorf, in his familiar resourceful and striking version of Alberich, Siegfried Tappolet, lending resonance and clear diction to Fafner, and Editha Fleischer as the Voice of the Forest Bird.

Artur Bodanzky gave fullness of tone and ardor to the orchestral reading, although occasionally his orchestra overwhelmed the voices and detracted from some of the subtler effects made by the singing actors. Perhaps this is inevitable in any but the covered orchestra pit at Bayreuth.

The stage direction of Hanns Niedecken-Gebhard was in the main worthy, and showed that a few freshening touches had been given to this work since his advent at the Metropolitan. The use of a projection device to evoke the circle of fire about Brünnhilde's rocky couch, though perhaps not new, is a vast improvement, in its reality and power of suggestion, over the anaemic red light and steam which used to do duty at the Metropolitan a few years ago both in this drama and in Walküre.

PÉLLÉAS AND MÉLISANDE, JANUARY 21

Rare, exotic, appealing, Debussy's Pélléas and Mélisande continues to exert its fragile and mystical charm, and Giulio Gatti-Casazza is to be thanked for his occasional revival of the unique masterpiece. It is, through its nature, not a "popular" opera, and draws only a certain abiding and comparatively small clientele which has the sensitivity to respond to such orchidaceous musical delights and to a libretto filled with so much subtle poesy and tender pity.

The exquisite orchestral score with its mysterious charm and haunting atmosphere, was handled beautifully by Louis Hasselmans.

Edward Johnson is an ideal Pélléas, romantic, mobile, and deeply understanding of the text and the elusive quality of the music. He evoked all the appealing elements of the role and scored a deep success.

The favor of the listeners went unstintedly also to Lucrezia Bori, a lovely vision as Mélisande, graceful, gentle, suggestive, wraithy, exactly as Maeterlinck conceived his heroine. Mme. Bori's tones were plastic, smooth, and woven into a unified whole of purposeful phrasing and eloquent moodal reflection.

Ezio Pinza was new here as Golaud, and gave an intelligent, intensive portrayal, vocalized with resonance and convincing application of emotion. Leon Rothier repeated his familiar and finished version of Arkel. Thalia Sabanieeva substituted for the indisposed Ellen Dalossy, as Little Yniold, and Ina Bourskaya was Genevieve, with Paolo Ananian as the Physician.

SIMON BOCCANEGRA, JANUARY 21

The performance of Simon Boccanegra on Saturday evening marked not only the final performance of the Verdi opera but also the farewell appearance of Maria Mueller for the present season at the Metropolitan. The soprano was given a rousing reception when she was called before the curtain, and well deserved it for her luscious singing and convincing acting of the role of Maria. Lawrence Tibbett again impressed conqueringly in the title role; Frederick Jagel was a rich voiced hero; and Claudio Frigerio contributed highly artistic aid. Tullio Serafin conducted.

Opera Companies to Exchange

LONDON.—For the first time in history, an English opera company has been invited to Germany to give operas in English. Hans Strohbach, opera producer of the Darmstadt Opera, recently visited England and proposed an exchange visit between the Vic-Wells and Darmstadt opera companies. The visits are planned for March. The Darmstadt company would play at Sadler's Wells Theatre in London for one week, while the Vic-Wells Company plays at the Hessian State Opera in Darmstadt.

C. S.

Institute of Musical Art Adds to Extension Courses

Besides the extension courses added to the curriculum of the Institute of Musical Art, New York, beginning January 30, classes are being formed for private instruction in piano, voice and violin. These classes have been included in the extension work at the last moment because of numerous requests from business men and women, who are interested in music as an avocation but are unable to attend regular classes during the day. These students will be accommodated in the late afternoon and evening. Their instructors have been selected from the regular faculty of the Institute of Musical Art.

Miriam Marmein to Appear in Schools

Miriam Marmein, American dance mime, will present her educational dance music programs in New York and New Jersey schools, beginning February 3 in North Plainfield, N. J., and ending February 8 in Montclair, N. J. February 11, Miss Marmein is appearing at the Washington Irving High School, New York City; and February 25 in New Rochelle, N. Y., for her fifth consecutive season, as soloist with the Young Folks Symphony Orchestra.

Szigeti Soloist With Minneapolis Orchestra

Lotte Lehmann Greeted by Large Audience

MINNEAPOLIS, MINN.—Conductor Eugene Ormandy chose an all-Russian program for the ninth concert of the Minneapolis Symphony Orchestra given at Northrop Auditorium on January 6. Two composers were represented, Rimsky-Korsakoff and Stravinsky; the former with Scheherazade and Capriccio Espagnol, the latter with the suite from Petrouchka. Mr. Ormandy was at his best; every mood was caught and exploited, every color flashed, every motive sung. The mechanical quality of Petrouchka was splendidly revealed in klang and motion.

The Sunday orchestral concert on January 8 was varied and impressive—much too fine for the small audience. Schubert's Unfinished Symphony was the principal number and was poetically conceived and performed under Ormandy's direction. Rossini, Mendelssohn, Dvorák, Saint-Saëns and Wagner were represented with familiar shorter numbers,—Omphale's Spinning Wheel of Saint-Saëns was given with interesting imaginative quality.

The tenth concert in the symphony series deserves high praise,—the Brahms symphony, No. 2, and Josef Szigeti were the features. Szigeti, in the D major concerto of Mozart and La Folia of Corelli, embodied that rare perfection of music at its purest. Ormandy gave to them a lofty swing, an exalted sweep.

The eighth Sunday concert was replete with orchestral gems. The major offering was Mozart's symphony in G minor. Mr. Ormandy has presented this work before. Les Preludes of Liszt was given fervent treatment. The conductor appeared in the role of arranger also. He has combined several Delibes ballet favorites into a deft suite. Donald Ferguson, professor of music at the University of Minnesota, conducted a symphonic waltz of his own. The composition displays a high quality of craftsmanship and much originality. Frequently the contrapuntal thickness eclipsed the waltz, but the work was received with enthusiasm. Weber's overture to Oberon and Midsommarvaka by Alfven completed the program. The audience was not numerous. Mr. Ormandy was given marked applause.

Lotte Lehmann appeared as the artist at the fourth concert on the University of Minnesota Artists Course. A program of German songs made up of familiar examples from Brahms, Schubert, Schumann, Hugo Wolf, Mendelssohn, Strauss, and two unfamiliar examples from Erno Balogh gave the large audience pleasure. This second appearance in Minneapolis of the singer disclosed higher dramatic eloquence. Her gracious charm and superb art made the evening a memorable one. Erno Balogh with his accompaniments and songs was an integral part of the successful concert.

E. G. K.

Chicago Punch and Judy Theatre Available for Concerts

CHICAGO.—The Punch and Judy Theatre, one of Chicago's most distinctive recital halls, was designed, constructed and furnished for the purpose of providing an appropriate setting for musical events and to afford every convenience for the comfort of its patrons. It is a playhouse, centrally located on one of the main downtown arteries to the Century of Progress, and is now available for musicales and concerts.

HANDS OF ERNEST HUTCHESON

In addition to his activities as Dean of the Juilliard Graduate School and his concert engagements, Mr. Hutcheson has completed fifty-three weeks on the air. The Sunday night broadcasts over the Columbia network of the highest type of piano music have been going on, with interruptions for summer holidays, since September, 1931.

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Available Concerts, Oratorio

Music Notes From Coast to Coast

EL PASO, TEX.—The season's second subscription concert by the El Paso Symphony Orchestra (H. Arthur Brown, conductor) was given before an audience of 2,500, made up of about equal numbers of adults and children. This was the annual "pop" concert dedicated by the orchestra to the students of El Paso and vicinity. As an additional salute to the youth of the community, three young musicians chosen by an audition committee were guest soloists. They were Margaretta Chalfant, coloratura soprano, Richard David, violinist, and Claude Herndon, pianist, all of whom interpreted their numbers with understanding and skill. The orchestral items—Schubert's Rosamunde overture, ballet music from Le Cid of Massenet, the Londonderry Air (Grainger), The Music Box (Liadoff), The Flight of the Bumble Bee (Rimsky-Korsakoff), Two Christmas Carols and the Marche Slav of Tschaikowsky—were so generously acclaimed that the conductor had to respond with an encore. The three soloists united in Ave Maria by Gounod in conclusion.

Mallory Miller, who recently won a scholarship at the Florenc Watkins Voice Studio, was praised for his tone quality and interpretation when he gave a program over KTSM, El Paso, last month. The Florenc Watkins Studio offers two voice scholarships each year, one for male, the other for female voice.

The glee clubs of the College of Mines and Metallurgy (Mrs. Abbie Marqueriete Durkee, director) gave a Christmas program. A charming interlude was offered by a group from the Karma Deane Dancing Studio.

The Radford School for Girls has for its music director Marguerite Hazel Hartsook, who studied piano under Dean Frederick Schailer Evans at the Cincinnati Conservatory of Music. During this school year at Radford, piano pupils of Miss Hartsook have given two recitals. Another Radford School program, which will call on children from the first grade on through high school, is the annual demonstration planned by Roscina Koething, physical education director.

Students of Virginia Bean, teacher of violin, and Mrs. Van Nemman L. Bean, teacher of piano, are prominent in the musical activities of El Paso. Miss Bean's string ensemble has appeared on many programs of the year.

The MacDowell Club, a branch of the El Paso Women's Club (of which Miss Bean is chairman) presented a program of Grieg music on January 10, with Florence Crissy in charge. F. W.

PORTLAND, ORE.—As usual, a responsive and near-capacity audience greeted the Portland Symphony Orchestra (Willem van Hoogstraten, conductor) when it presented the sixth Monday evening program at the Civic Auditorium. Beethoven's overture to Coriolanus, admirably interpreted, opened the concert. Edouard Hurlimann, excellent concertmaster, was the soloist, playing Dvorák's concerto in A minor for violin and orchestra. In commemoration of the fiftieth anniversary of the death of Richard Wagner, the second half of the program was devoted to Forest Murmurs, Magic Fire Music, and other Wagnerian works. Dr. van Hoogstraten shared the ovation with his musicians.

At the orchestra's fourth Sunday matinee, Sylvia Weinstein Margulis, of Portland, offered Mendelssohn's E minor concerto for violin and orchestra. She was recalled many times. Conductor van Hoogstraten also programmed Massenet's ballet from Le Cid, closing with Tschaikowsky's 1812 overture.

The Women's Musical Club of Everett, Wash., recently had the pleasure of hearing Ruth Lorraine Close, solo harpist of the Portland Symphony Orchestra. J. R. O.

SEATTLE, WASH.—The fourth subscription concert of the Seattle Symphony Orchestra (under the baton of Basil Cameron) was greeted by another capacity audience. It is a tribute to a conductor who can consistently draw "standing-room only" houses in Seattle. Choosing the Jupiter Symphony (Mozart) as the large work of the evening, Mr. Cameron exhibited his skill in handling the delicacies of rhythmic nuance so especially needed in Mozart. It was the first Mozart he has given, and revealed him again as the thorough musician-poet.

An interesting feature of the program was the first performance in America of the tone poem 3 Beaufort (Uuono Klami). 3 Bf, so the program notes tell us, indicates a gentle breeze of from ten to fifteen miles velocity, and a note translated from the Finnish says, among other things "it is merely a picture of contentment and freedom from care, sailing on a 3 Bf fair wind." The composition begins delightfully, but before it is completed one feels that this young composer has stolen at great lengths from the Ravel Bolero. Perhaps that is its justification, for the applause which greeted it would never have come were it not for these effects seemingly taken so boldly from Ravel.

Another composition which received merited applause, in fact so much applause that Mr. Cameron repeated it, was the fugue for eighteen violins (Dubensky), which was first presented by Stokowski last April. It is a fine piece of contrapuntal writing, and was performed with grace. The overture to Der Freishütz (Weber) opened the program.

The second half of the evening was devoted to the prelude and closing scene from Tristan and Isolde, and the Tannhäuser overture (Wagner).

The Seattle Treble Clef Club Chorus (under Edwin Fairbourn) presented its annual winter concert shortly before Christmas. This organization (composed entirely of women) is doing splendid ensemble singing and is encouraging local composers by the presentation of their works. Lenore Ward, violinist; Orpha Moser, accompanist, and a trio of harpists—Aleece Graves, Edith Knapp Lundgren and Dorothy Fordyce—were all heard to advantage.

Two recent programs sponsored by the Cornish School presented Gertrude Austin in a lecture and demonstration of rhythm, and a choral program directed by Ella Helm Boardman. J. H.

SYRACUSE, N. Y.—On January 7 the Syracuse Symphony Orchestra, with Tina Lerner, pianist, as soloist, gave its fourth concert at Lincoln Auditorium. The principal number of the orchestral program was Dvorák's New World Symphony. Mme. Lerner played the Chopin piano concerto, and although she has not performed recently in public, she has lost none of her exceptional technical facility. While the performance might have been more dramatic, the pianist gave evidence of the beautiful tone for which she is noted.

The following Wednesday the Morning Musicale introduced three graduates of the College of Fine Arts in recital. Katherine Ives came from New York City for this program, and appeared in two groups. Four Brahms numbers were well played, but it was in the second group of five modern compositions that Miss Ives showed her ability as a pianist. Ivan Rightmyer, baritone, and Leora Fougeray, contralto, added much to an exceptionally interesting musicale.

On January 16 the Morning Musicals presented Albert Spalding in a violin recital. Spalding improves consistently year by year. Beautiful tone, fine intonation and artistic ideals made this one of the enjoyable programs of the year. Especially fine was the playing of the unaccompanied sonata in C major by Bach. Spalding was recalled time and again and played five or six encores. Andre Benoist at the piano furnished artistic accompaniments.

On January 18 the music students of the College of Fine Arts offered a program of nine numbers in piano, organ, voice and violin. Especially fine were the performances of Irene DeFelice, pianist, Harris Pine, violinist, Trevor Rea, organist, Mecislaus Orzewski, pianist, Mr. Rightmyer, and Marjorie Hamill, soprano. H. L. B.

Ganz, Szanto and Kolar in Detroit Spotlight

DETROIT, MICH.—Rudolph Ganz conducted the first performance anywhere of his orchestral suite, Animal Pictures, originally written as a sequence of piano pieces, at the Detroit Symphony Orchestra concerts of January 19 and 20. This was one of two Ganz compositions on the program, the other being his Concertstück in B minor, also conducted by the composer and enlisting Gizi Szanto as piano soloist. The first work offers glimpses of such denizens of the animal kingdom as fleas, crickets, alligators, bumblebees, lions, donkeys, polar bears and snakes. The general tone is humorous and the picturizations are deft and colorful. A warm reception was accorded the suite.

Miss Szanto, who is a Detroit pianist, proved an adept and interesting protagonist in the Concertstück. She has a flowing technic and a genuine aptitude for lyrical expression. Enthusiastic applause was accorded her and Mr. Ganz at the composition's close.

Victor Kolar, the orchestra's assistant conductor, wielded the baton in another first performance in Detroit—that of Binder's Holy Land Impressions, with the composer in the audience. The subdivisions are Caravan, Sacred Procession, Prophecy on Mt. Carmel, and Arabian Festival Dance. A decided Oriental tinge characterizes this music, of course, both thematically and in the orchestration. The scenes are drawn graphically and with clarity of outline, and the general effect is one of interest. The opening number, directed by Mr. Kolar, was Haydn's symphony in D. B.

Vienna Announces Music Competition

VIENNA.—The first international competition for singing and violin, held under the patronage of the Lord Mayor of Vienna, arranged by the Wienerfestausschuss, will be followed by a second international competition, this time for singing and piano. The examinations begin May 27 next, and conclude with the final concerts, June 15 and 16, and with the distribution of prizes. S.

Wedding Announcement

Cards have been received from August Heyer and Mrs. Heyer, dated Bremen, Germany, announcing the marriage on December 15 of their daughter Hanna-Lies, to Theodore Feland Gannon, assistant director of the Columbia Broadcasting Corporation's program department in New York.

Henry Hadley's Activities

Henry Hadley conducted his Streets of Pekin at the children's concert of the New York Philharmonic Orchestra, at Carnegie Hall on January 7. January 15, he conducted the twenty-third concert of the Pennsylvania Symphony Orchestra at Scottish Rites Hall, in Philadelphia.

Guild of American Festivals to Aid American Talent

The Guild of American Festivals has instituted a national campaign for a ten-year program of concerts, festivals and opera in every state to relieve unemployment among native talent. The guild plans to coöperate with all existing bodies, such as the Musicians Emergency Aid of New York, the American Federation of Musicians, and others. An American opera is projected in Washington, D. C., and a contest among the state guilds is to be inaugurated. The contest will be based on three points: the work of the state guild, the percentage of City Federations of Women's Clubs of the state giving one concert, and the report of all other musical activities of the state. The awards will be made annually in September, the first in 1933. To finance this work a drive is being made for a "million quarters." When a state guild is formed, fifty per cent. of the donation from that state will be returned to its guild, the remainder being used in founding the national opera in Washington. In the campaign, special appeal is made to the men's luncheon clubs of the nation.

The board of judges of the organization consists of Mrs. Eugene B. Lawson, first vice-president of the General Federation of Women's Clubs; Dr. John Erskine, president of the Juilliard School of Music; Mrs. H. S. Godfrey, national music chairman of the General Federation of Music Clubs; Mrs. John Buchanan, chairman of American music of the National Federation of Music Clubs; and Prof. Benjamin Grosbayne, chairman of the department of music of Brooklyn College.

The officers of the organization are Bessie Webster Croxdale, president; Prof. Grosbayne, vice-president; and Mrs. Lawson, secretary-treasurer.

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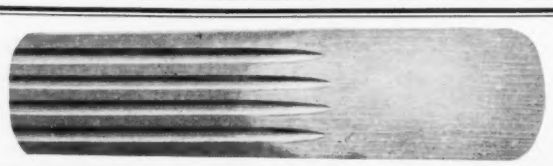
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CONSERVATORIES and SCHOOLS

Wildermann Institute Gives Costume Recital

An attractive entertainment, enlisting 100 young people, all in the costumes of Haydn's period, was given by Maria Wildermann and students of the Wildermann Institute, at Wanamaker auditorium, New York, January 14. In the overflowing audience were Dr. Kiep and Dr. Schmidt, German and Austrian consuls; Count von Luckner; the Italian consul, Rudolph Mattesich; several of the Viennese nobility; Baron von Popper (husband of Jeritza); and Dr. Jonas, of DeWitt Clinton High School.

This Haydn commemoration was elaborate and effective, embracing music, dances, tableaux and screen-pictures. Haydn was represented at various ages, from three years to maturity; other characters, in costume, were his family, kapellmeisters, Mozart, Beethoven, Washington, Goethe, wealthy patrons. The Toy Symphony, two-piano groups, a string quartet, groups representing Haydn the Child, Haydn the Kapellmeister, harpsichord numbers, a menuet and solo-dance, all were pictured, sung and played in a thoroughly competent manner by students of the Wildermann Institute. Jean McCulloch and Maria DeMasso sang solo numbers, and rounds of applause rewarded the various items of a brilliant program. The Austrian National Hymn, a final tableau, and The Star-Spangled Banner closed the program, which showed the talent for organization of Miss Wildermann, as well as the thorough instruction imparted at her institution.

F. W. R.

STUDENTS OF THE WILDERMANN INSTITUTE
in a Haydn Commemoration Program at Wanamaker Auditorium.

* * *

Dr. Knoch Joins School of Vocal Art Faculty

Dr. Ernst Knoch has joined the faculty of the New York School of Vocal Art as director of the opera department, assuming the baton in alternate performances of the New York Opera Association's current performances over WOR, as well as in other programs to be given in New York and on tour. Dr. Knoch first appeared with the New York Opera Association on January 15, when Cavalleria Rusticana was broadcast; and his second offering was Offenbach's Tales of Hoffmann on January 22. He is now planning the first broadcast of Wagner's Rienzi, which is to be concurrent with the fiftieth anniversary of the founding of Bayreuth.

Dr. Knoch is also to direct a broadcast of the Niebelungen Trilogy, the first drama, Das Rheingold, being scheduled for February 12. The cast holds Richard Hale (Wotan), Sheila Fryer (Erda), Herbert Gould (Alverich), George Trabert (Loge), Charles Revere (Donner), Edna Zahm, Ruth McIlvain and Sheila Fryer (the Rhine Maidens).

* * *

American Academy Offers Second Matinee

Eight seniors from the 1933 graduating class of the American Academy of Dramatic Arts took part in the first play of the second matinee, held at the Lyceum Theatre, New York, on January 13, and nine shared the second. The presentations included an act from The Sacred Flame (Maugham), in which Virginia Warren and John Stuart won honors; others engaged were Allan Stuart, Carol Fraenkel, Elizabeth Dewing, Martin Gabel, Lois Kirk and Robert Thomsen. Nancy's Private Affair, a comedy by Fagan, brought forward Tilden Davis, an excellent actor; Lillian Norton, leading woman of the play; and Julia Bruner and Reneice Buck, who both acquitted themselves well. Completing the cast were Gloria Gill, Joan Harding, Raymond Wolber, James Backus and Ronald Brogan.

F. W. R.

* * *

Dr. Weisse to Lecture at Mannes School

Hans Weisse, teacher of composition at the David Mannes Music School, New York, and lecturer there and at Columbia University, will give a series of twelve lectures on Monday evenings, beginning February 6, at the Mannes School, on Heinrich Schenker, whose disciple he is.

The purpose of these lectures is to offer the American musician an opportunity to survey the theories of Dr. Schenker. The lectures will be given as a seminar, with the last five sessions open for discussions.

Dr. Weisse is in New York for his second year as teacher at the Mannes School. Later in the season a recital of his compositions is to be given at the school.

* * *

Cincinnati Conservatory of Music Notes

CINCINNATI, O.—Herbert Witherspoon attended the convention of the National Association of Schools of Music in Washington, D. C., December 27-29, and addressed the convention on the topic Grand Opera and Its Immediate Problems. He resumed his series of lectures at the Town Club, Cincinnati on January 11.

Dr. and Mrs. Leighton spent the holidays in New York and also in Washington where they attended the convention of the National Association of Schools of Music.

On January 20, Upsilon chapter of Mu Phi Epsilon, national honorary music sorority, gave a recital in the Conservatory Concert Hall. Those participating were Amy Lee, Belva Kibler, Helen Brooks, Evelyn Conley, Virginia Harding and Anna Louise Kautz. Accompanists were Virginia Morrison and Mary Phillips Street.

Jean Howe, pupil of Dr. Karol Liszniewski, played in a recital given at the Sacred Heart Auditorium in Indianapolis as part of the Italian Colony Music Festival, January 8.

David Lazarus, baritone, student of Milan Petrovic, gave a recital for the Friends of Music organization in Omaha, Neb., during the holidays. He also offered a group of songs at the Technical High School, Omaha.

Tilden Wells, a graduate of the class of 1932, is now teaching at the Arkansas Agricultural and Mechanical College in Monticello, Ark. He recently composed a song which is to become the official "pep" song of the school. Mr. Wells was a pupil of Dr. George A. Leighton and won the Leighton prize in composition.

Mary John O'Dom, a graduate of the conservatory in 1932, is on the faculty of the Meek School of Music in Selma, Ala. She gave a piano recital last month, assisted by Eleanor Youngblood, soprano, a former conservatory student, pupil of Dr. John A. Hoffmann.

J. C.

CLUB ITEMS

Chaminade Club in Winter Concert

The Chaminade Club of Brooklyn, N. Y., opened their winter concert in the Academy of Music, January 11, by singing (behind the lowered curtain) A Toast, by Laura Chapin Allyn, president of the club. The words form an acrostic, and the music is in natural vein, pleasingly melodious. Applause by the large audience followed, and the presentation of flowers to the composer. Under the direction of Emma Richardson-Kuster, with Amelia G. Clarke, accompanist, and Rhoda L. Newton, organist, the club effectively sang Pauline Winslow's The Call of Dawn; Wilhelmina Muller was at a second piano. Superior choral singing was heard in Ode to Music (Zoellner), with solos sung by Anna Martin, soprano, and Melva Rockefeller, alto. Florence T. Breden's rich contralto voice was admired, especially after Virgin's Slumber Song (Reger). Ruth M. Softy sang an obbligato solo, her performance providing additional proof that the club has excellent soloists of its own. Frederic Dixon, pianist, displayed his skill as interpreter of works by Grieg, Smetana, MacDowell, Chopin and Debussy, adding two encores. Enthusiastic applause by the crowded house showed the appreciation of the audience.

F. W. R.

A. G. of O. Honors Ramin

The American Guild of Organists gave a dinner in the clubrooms of the Beethoven Association, New York, January 11, in honor of Gunther Ramin, organist of St. Thomas' Church, Leipsic, now touring this country. About fifty members and friends of the guild were present, among them Warden Doersam, Otto Kiep and Dr. Jordan, German Consular officials; the Rev. Dr. Trexler and others. Addresses were given in both German and English.

F. W. R.

Mozart String Quartet Heard

Wesley Sontag, violinist and leader of the Mozart String Quartet, presented his ensemble in works ranging from Couperin and Mozart to Burleigh, before the Allied Arts Club, New York, on January 15. Arthur Plettner, flutist, was featured in works by Mozart and Debussy, and five pieces by Burleigh, transcribed by Sontag, closed the program.

Florence Foster Jenkins Sings for Pen Women

Florence Foster Jenkins, president of the New York branch of the National League of American Pen Women, gave a recital at the Hotel St. Regis, New York, January 16, the first of three events of the week, the others being a tea and luncheon. She sang four times, in as many groupings, offering German and English songs, the Blue Danube waltz (especially arranged for Mme. Jenkins by McMoon), and the final duet from Thais, in which she was assisted by Joseph Kaiser, baritone. Her charming appearance and interpretation were perhaps most remarked in Embers (Guion), The Jasmine Door (Scott), and Clavelitos; in the last-named she tossed carnations to her audience, and followed it with dance-steps, which won her recalls. Her singing of the Blue Danube waltz was brilliant, and the audience sent flowers and applauded until she reappeared to sing Alborado, a Spanish song by McMoon. Mr. Kaiser appeared in song groups, and Ania Sinayeff, violinist, contributed to the program. Cosmo McMoon played piano solos, and the accompanist was Edwin McArthur, who acquitted himself skillfully. Angela Morgan was the guest of honor.

F. W. R.

Norristown Club Engages Burnham

Last week's issue of the Musical Courier carried a news note concerning the engagement of Thuel Burnham, American pianist, by the Symphony Club of Philadelphia. The item should have stated that Mr. Burnham was engaged by the Symphony Club of Norristown, Pa., of which Mrs. George Bowker of Philadelphia is president. The Symphony Club of Norristown is made up entirely of women pianists.

Music-Drama-Dance Club Holds Musicale

The January 14 musicale of the Music-Drama-Dance Club (Julia S. C. Decker, founder-president) at the Hotel McAlpin, New York, introduced Margaret Keller, soprano; Harletta Thrasher, pianist; John Nettuno and Joseph Grasso, tenors, with Robert A. Augustine, accompanist. The young artists presented a program of variety, and an added attraction was June Irene Hand, who sang and danced. Other features were the eight aviation cadets who formed the president's escort and a sonnet, "1933," by Cornelia Jennings Chase was read.

F. W. R.

ATTRACTIONS

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RACHMANINOFF CONSENTS TO PLAY FOR RADIO IF VISIBLE AUDIENCE ATTENDS BROADCAST

Ready Availability of Radio Programs and Lack of Listener's Concentration Prevents Complete Response to Music on the Air

By MILDRED CHETKIN

"Rachmaninoff," states a recent NBC announcement, "is going to broadcast—sometime. It may be this year—it may be another year, 'depending on circumstances.' He no longer is unalterably opposed to playing for an unseen audience.

"However, he has very definite ideas about the conditions under which he will make his broadcasting debut,—and these same conditions must exist every time he plays over the air thereafter. Disclosing his ideas on the subject for the first time, he said that it would be absolutely essential for him to have the atmosphere of a regular concert hall around him,—and a real audience in front of him.

"'I could not conceive of playing without an audience,' he said. 'If I were to be shut up in a little cigar box of a room and told that my audience was listening to me somewhere outside, I could not play well. I could not feel anything. The most precious thing for me when I play is establishing a feeling of contact with my audience.

"'I should have to think only of my visible audience rather than of millions who were listening outside. If by chance someone in Alaska should hear me and be pleased, that would be fine. But my own audience would have to come first. For me, the broadcasting would have to be secondary,—something that I gave no thought to while I played.

"'Who would say anything against this great invention—one that is able to bring us the voice of Mussolini and other great leaders from other parts of the world?' he asked. 'However the broadcasting of a voice is simpler than the broadcasting of music. When someone like Mussolini speaks, it is not how his voice sounds, but what he says that is given consideration. Any imperfections of tone are disregarded. This is not the case when an artist plays. Every note, every tone is important. Conditions must be exactly right if the audience is not to get a false impression of him.'"

Since the studio conditions which Rachmaninoff imposes for his ultimate appearance on the air have been available to radio artists for a considerable time, it is difficult to accept this as the sole reason for his reluctance to broadcast. Fritz Kreisler's explanation of his persistent refusal to play for radio audiences, as given to the press several weeks ago, seems no more valid, for aside from the few minor physical adjustments to be effected in performing before the microphone, broadcasting demands no special technic of the violinist. Only Paderewski, who completes the triumvirate, has expressed himself reasonably. When radio is prepared to pay his price, the Polish pianist has said, in effect, then he will play; and one suspects that this condition—surely an altogether respectable one—is implicit in both the other instances.

However warmly these artists may deny their interest in this aspect of the situation, the fact remains that the longer they maintain this cold disdain for radio, the richer will be the purse that eventually lures them from their lofty peaks. Moreover, this attitude of indifference provides congenial soil for the harmless bits of fiction which publicity men find it necessary to confect in order to galvanize the interest of the average listener, and the glamour with which this inaccessibility invests the artist becomes, in itself, an invaluable asset.

It seems to us that when one dismisses the factor of money there remains only a single cogent excuse for a performer's absence from the air, and it is curious that this point should not have found its way into any of these public statements. The performance of an artist should, by its very nature, evoke a rich emotional response in the auditor, but the successful accomplishment of this end demands conditions that can seldom be maintained in the reception of radio programs. The efforts of the musician are incapable, in themselves, of effecting this; it is only when the listener exerts himself to receive the stimulus and apprehend its significance that the performance is completed.

The instant an artist appears upon the platform of a concert hall, a consciousness of this obligation descends upon the audience. Furthermore, an exact decorum must be observed. If a complete preoccupation with the music does not exist, then it must be feigned for the sake of one's neighbors, and so guiltless an affliction as a coughing spell may bring with it indescribable embarrassment and torture. Besides, the actual attendance at a concert comes as the culmination of a series of involved preparations. Tickets must be secured; an evening set aside; dinner, perhaps, hurried; and the problem of transportation considered. Even the matter of dress, despite its apparent irrelevancy, nourishes the sense of anticipation which is so vital a part of the audience's equipment.

Should Rachmaninoff finally consent to broadcast, however, how much of all this attention will his performance earn? The event will be attended by an abundance of publicity, the broadcasters will experience a joyous sense of triumph in the fact that another of the gods has yielded, and there will be thousands of listeners. But how closely will they actually apply themselves to his music?

For one thing, the program costs them nothing more than the effort required to turn on a switch and therefore must fall below even the neighborhood movie show in practical importance Then, the radio listener feels no obligation to surrender himself completely to the demands of the music. In fact, the cumulative effect of many years of apathetic listening has bred a condition that often renders him incapable of accomplishing this. There is nothing to prevent him from speaking, glancing through the pages of a newspaper, walking about the room, or indulging in a hundred other privileges which would be shocking in a concert hall, but to whose abuse the radio program is always subjected. Assuming, however, that the listeners grouped around a radio set contrive to give themselves over entirely to Rachmaninoff's music, observing all the rules which attendance at a formal concert imposes, he will hold them only as long as they remain safe from the telephone, the doorbell or the antics of the mischievous little terrier.

These are considerations which concern themselves not with the element of interaction between performer and audience, but with the far more vital problem of the fixing of values. However reluctantly the admission is made, it cannot be denied that music issuing from the microphone is, for the most part, taken for granted and therefore held lightly. Its claims upon the attention must always remain secondary. Only rarely will it succeed in displacing its rivals for interest, though they constitute nothing more urgent than a wrong number on the telephone or a friend who chances to drop in for a game of bridge, and more often than not, it will provide nothing more than a bourdon melody for such casual activities. It is true, of course, that radio offers compensations to the artist, but when, for one reason or another, he is not ready to take advantage of them, he need surely not look so far afield for a likely explanation with which to appease public curiosity.

Meanwhile, the absence from the broadcasting studios of these three great artists is not without its effect, for it places radio audiences of today in the enviable position of knowing that there still remain treasures which lie beyond their reach. When Paderewski, Kreisler and Rachmaninoff shall have added their contributions to the sum of significant music on the air, there will be nothing further to contemplate, no new worlds to conquer, and from the appearance of things that day is not far off.

* * *

WOR to Broadcast Program to New Zealand

Through the DX Club of Wellington, New Zealand radio listeners have invited WOR to broadcast a special program to the antipodes on February 25, from four to six a. m. A. Earl Read, editor of the Radio Times of New Zealand, has informed WOR engineers that all stations in New Zealand transmitting on channels adacent to WOR have agreed to remain off the air, in order to eliminate the possibility of interference Since there are sixteen and a half hours' difference in time between New York and Wellington, the program will reach New Zealand at 8:30 that evening. The speaker will be William J. Stevenson, New Zealand Customs representative in New York, and musical selections will comprise the remainder of the program.

For January 29, WOR has scheduled the third concert of the season by the Manhattan Symphony Orchestra (under the direction of David Mannes). Paul Stassévitch will appear as soloist in Elgar's violin concerto, and the orchestra is to be heard in William H. Woodin's The Covered Wagon, the overture to Weber's Oberon, Grotesque Dance for a Projected Ballet, by Burrill Phillips, and the prelude and Love Death from Tristan and Isolde.

Early in the afternoon of January 29, Margaret Speaks, soprano, will sing as guest artist on the program of the Perolé String Quartet. Her offerings include Morning, by Oley Speaks; Meine Liebe ist Grun, of Brahms; Strauss' Morgen; and Clouds, by Ernest Charles. Dvorák's quartet in E flat, and a Haydn quartet in the same key are to be played by the Perolé group.

* * *

Piano Series on WPCH

Elvira Rosina Geiger and Samuel Shankman, pianists, played duets by Chopin, Wagner, Beethoven and Liszt over WPCH on January 10, 11 and 13. Mr. Shankman was heard alone from WMCA on January 12 and 13, and Signora Geiger made a solo appearance over WMCA on the latter date.

Mr. Shankman is a concert artist who has toured the United States ten times, both as solo artist and with such musicians as Eddy Brown, Frederick Fradkin and others. He has also made five tours of Canada and gave concerts in South America. Both he and Signora Geiger are veterans in the radio field, having been affiliated with broadcasting since its earliest days. Among Signora Geiger's radio activities are the regular weekly Morning Classics programs over WMCA.

* * *

Exchange Concerts for WEVD

WEVD has scheduled for broadcast this evening (January 28) the first in a series of

STATIC

Eddy Brown has insured each of his hands for $50,000 and is arranging for additional insurance against rheumatism and neuritis. . . . Phil Ohman and Victor Arden, piano duo, have begun their eleventh year of broadcasting. Their first radio appearance was with Roxy's Gang in 1922. . . . Nat Shilkret spent the holidays in bed fighting off an attack of the grippe. . . . WOR'S Choir Invisible is the oldest sustaining feature on the air. It is now entering its sixth year of continuous broadcasting. . . . Frank Black began his musical career as assistant conductor of a Philadelphia motion picture theatre orchestra under Erno Rapee.

ON THE AIR

MAX POLLIKOFF,
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programs to be presented by arrangement with the Commission for International Exchange Concerts.

The commission was organized in Europe in 1930 for the purpose of exchanging concerts of contemporary music between nations. The programs are chosen and arranged by the outstanding composers of each country and have met with considerable success abroad. The United States is represented in the organization for the first time this season, with Henry Cowell appointed American commissioner and a board consisting of Edgar Varese and Isadore Freed.

WEVD is to be the first outlet in the East for these exchange concerts and Henry Cowell will supervise the series.

* * *

Shilkret Scores Music for New Series

A series of weekly programs on Columbia will bring outstanding personalities to the microphone each week to be interviewed by Edwin C. Hill. During the course of the broadcast there will be enacted a dramatization of the significant events in that person's life, and it is Nathaniel Shilkret's plan to write and orchestrate a new score for each of the programs, with an ensemble of thirty-five musicians under his direction.

The first in this series of "Inside Story" broadcasts brings the return to the Columbia network of Nelson Eddy, young baritone.

Columbia also announces that Lotte Lehmann, soprano of the Vienna Opera, will be the soloist during the January 29 broadcast of the New York Philharmonic-Symphony Orchestra (under Bruno Walter's baton). Mme. Lehmann, who is at present touring the United States in concert performances, will be heard in Divinites du Styx, from Gluck's Alceste, and Ocean Thou Mighty Monster from Oberon of von Weber.

This concert will bring the radio première of the recently composed orchestral suite from Prokofieff's opera, The Gambler. The suite was performed for the first time last year in Paris and later introduced in Germany by Walter. Prokofieff himself is the author of the libretto for the opera, adapted from the novel of the same name by Dostoievsky. The four characters depicted in the work are described as "Alexis—in love, impertinent; Pauline—haughty, enigmatic, at the same time passionate and unhappy; the General—self-important, yet in awe of La Grand'mere to whom he is forced to turn for money; and La Grand'mere herself—rich, imperious, knowing that those surrounding her are waiting for her death in order to inherit her wealth, yet with an affectionate weakness for her granddaughter, Pauline." Each of the characters is developed in a separate movement, with the closing section of the work serving as the *dénouement*.

NETWORK OF NEWS

Chester Tallman has been engaged for the New York Opera Association of the Air presentations over WOR every Sunday evening (Ernst Knoch conducting).

* * *

The Curtis Institute of Music broadcast of January 31 (Columbia network) consists of Act II of The Marriage of Figaro. The cast is made up of students from the operatic acting class of Wilhelm von Wymetal, and Fritz Reiner will direct. The principals are Abrasha Robofsky (Figaro), Margaret Codd (Susanna), Irene Singer (Cherubino), Henrietta Horle (the Countess), Walter Vassar (the Count), Ruth Carhart (Marcellina), Eugene Ramey (Basilio), and Eugene Loewenthal (Antonio and Bartolo).

* * *

The weekly radio program of the La Forge-Berúmen Studios was given on January 12 by Emma Otero, Cuban coloratura soprano; Aurora Ragaini, pianist; and Frank La Forge, composer-pianist. Miss Otero sang an aria from La Sonnambula and Spanish songs, with Mr. La Forge accompanying. Miss Ragaini played two groups of piano solos.

* * *

Frances Hall and Rudolph Gruen were heard in a two-piano program from WJZ on January 22. Tomorrow (January 29) they will give another from the same station.

* * *

Jack Parker will inaugurate two new commercial programs within a few weeks.

* * *

Anthony Pesci, American tenor, has inaugurated a series of radio recitals given every Monday over WMCA and WPCH.

He is also appearing currently in Staten Island, New York, theatres.

* * *

Rhea Sparag, soprano and Alfred Chigi, baritone, were heard over WMCA on January 19 in a program of Elmo Russ compositions which included vocal settings of Marjorie Allen Seiffert's poems. Mediterranean Sketches for piano were played by Mr. Russ.

* * *

A new revue called the WOR Limited has been presented for the first time over that station. It features WOR artists and flashes from WOR's outstanding programs. Among those who take part in the program are Eddy Brown, Vera Brodsky and Harold Triggs, Jack Arthur, and artists from the New York Opera Association.

* * *

The Travellers Quartet and Dolph Martin's Orchestra have been engaged for the new series of Tydol programs which CBS broadcasts three times weekly. The quartet is composed of Leonard Stokes, Scrappy Lambert, Robert Mooney and Tubby Weyant, with Kenneth Christie as accompanist and arranger.

* * *

Greta Keller, Joe Sargent and Stuart Ross, who have been featured artists of the British Broadcasting Company, presented the first in a series of programs over the Columbia network on January 17. Miss Keller, a Viennese actress and singer, has been appearing with Sargent and Ross ever since her meeting with the American vocal and piano team in Europe more than four years ago.

* * *

Sigmund Romberg was the guest of Charles R. Hector when the latter conducted a program devoted entirely to the composer's works over the Yankee network.

* * *

Pierné's piano concerto was played by Lee Cronican during one of his regular WOR programs. The Little Symphony Orchestra was heard with him.

* * *

Rex Sheridan was soloist with the Perolé String Quartet over WOR on January 22. The young English baritone is heard on several programs over that station and also broadcasts with the concert orchestra of the George Washington Hotel in New York.

* * *

Eddy Brown's Master of the Bow programs have been assigned a new spot by WOR and are now heard on Monday evenings. Mr. Brown is assisted by a symphonic orchestra.

* * *

Martha Attwood, formerly with the Metropolitan Opera Company, was heard by WINS audiences in the leading role of an electrically transcribed play.

* * *

The Savitt String Quartet has begun a new series of Sunday evening concerts over WCAU, Philadelphia. The quartet is composed of members of the Philadelphia Orchestra.

* * *

WOR has been granted a franchise by the European Society of Composers, Authors and Publishers which enables it to broadcast vocal and instrumental music the rights of which are owned by the society. The first song heard, a tune from Lehar's Paganini sung by Kathleen Gordon, was presented on a Footlight Echoes program.

* * *

Nicholas Negen, Russian baritone, and Gypsy Markoff, accordionist, have been heard in a special program of Russian folk music over WMCA.

* * *

Tito Guizar was interviewed by Bob Taplinger on the Meet the Artist program over Columbia, when the young Mexican tenor sang several folk songs and one of his own compositions.

* * *

A weekly program known as Spotlight Highlights is replacing the Operetta in Miniature broadcasts over the Yankee network. The cast is composed of the artists who took part in the Operetta in Miniature presentations, and includes Dorothy Robbins, Mabel Pearson, George Wheeler, Henry Kelly, Walter Kidder, and a mixed chorus with Harry Rodgers at the organ console and Fred Bishop conducting.

* * *

Ennio Bolognini, Argentine cellist, was soloist during a recent NBC Carnation Contented program.

* * *

Cesare Sodero conducted the NBC concert orchestra in a program of Mexican music as the background of a talk given recently by Senor Enrique D. Ruiz, Mexican Consul-General.

RADIO IMPRESSIONS OF A WEEK

Sunday's radio schedule brought to the music-lover what amounted almost to an embarrassment of riches. In addition to the regular broadcasts (and they included several excellent chamber and symphonic music programs) the New York Philharmonic-Symphony Orchestra presented Josef Hofmann as soloist in Beethoven's Emperor Concerto. It was an altogether stirring performance, as was that of the orchestra (under Bruno Walter's direction) in the Bruckner fifth symphony. Olin Downes' explanations were clear, pertinent, and delivered in his customarily amiable manner (WABC). . . . Taking the place of Lily Pons, Grace Moore appeared that evening on the General Electric program over WEAF, earlier in the series than had been anticipated. Hers is one of the few voices which, trained for performance in large auditoriums, is nevertheless perfectly adapted for broadcasting. Her selections included Roses of Picardy, Old Folks at Home, Through the Years, and two songs from The Du Barry in which she is currently appearing. . . . Later in the evening, and over the same station, came the unusual music of the Aguilar Lute Quartet. The remarkable skill which the Spanish group applied to these instruments demonstrated their complete effectiveness in the interpretation of compositions widely different in character. The program consisted of the rondo from Mozart's Eine Kleine Nachtmusik, the Romanza from de Falla's El Amor Brujo, and Halffter's Shepherdess Dance. . . . The preludes and fugues in G major, G minor and A flat major were played by Sylvia Sapira in her weekly fifteen-minute piano program devoted to Bach's Well-Tempered Clavichord. Her performances are always intelligent, certain and facile, and provide a splendid opportunity to students for studying this monumental work (WABC). . . . Copyright restrictions prevented WOR from broadcasting the complete program of the National Orchestral Association, but the Ariel Ensemble filled the time with pleasant music by Schubert and Grieg. . . . This interval also brought an unscheduled program of piano selections by Milton Kaye. He offered the Godard Barcarolle, Debussy's exquisite Jardins sous la pluie, and a Chopin mazurka, played with restraint and finesse. . . . Tito Guizar continues to dip twice weekly, for Columbia, into what seems a bottomless repository of Spanish songs, tender, humorous and generally provocative. . . . The microphone imposes few limitations on Lawrence Tibbett's voice, for it fills the studio with all the rich color that characterizes his work in large auditoriums. He sang Only a Rose, Tours' Mother O' Mine, and the mocking, rollicking Calf of Gold from Gounod's Faust. William Daly's orchestra impressed us, in the studio as over the air, with its extraordinary sonority and full-bodied tone (WEAF). . . . From the Eastman Theatre in Rochester, N. Y., WJZ broadcast a concert by the Eastman School Symphony Orchestra under Samuel Belov. Herman Berg was the talented soloist in the first movement of Brahms' violin concerto in D major, and the remainder of the program was devoted to an impressive performance of Beethoven's seldom-heard Chorale Fantasy, op. 80, for piano solo, chorus and orchestra. . . . A Five-Star Theatre broadcast on the Columbia network was the occasion for one of the infrequent radio appearances of Sigrid Onegin, contralto. Her voice was pure and encompassed a wide range of tones with ease and flexibility. O Don Fatale from Beethoven's Don Carlos, a hymn by Beethoven, a Swedish Shepherd Call and the German melody, Zu Lautebach, comprised her program. . . . On Wednesday evening's Columbia Revue Freddie Rich's orchestra played Ferde Grofé's Free Air. It is one of the composer's earlier works, and has all of his characteristic wit and originality. . . . The Curtis Institute presented an ambitious program over the Columbia network. Charles Jaffe, violin pupil of Efrem Zimbalist, offered an effective violin transcription of the Prize Song from Die Meistersinger, the Dvorák-Kreisler Slavonic Fantasy, and Debussy's Beau Soir. A Liadoff Barcarolle, Au bord d'une source by Liszt, and the last movement from Beethoven's Apassionata Sonata comprised Ceceille Geschichter's admirably executed portion of the program; and Irra Petina, soprano, offered Rachmaninoff's Dream, Moussorgsky's Hopak and the Habanera from Bizet's Carmen.

RADIO PERSONALITIES

FRAY AND BRAGGIOTTI

Jacques Fray and Mario Braggiotti find that their international reputation for novel programs and unusual arrangements is based on two unconventional musical events. They were the first concert pianists to introduce American jazz at the Sorbonne in Paris, and they dared to play jingles before an audience in Carnegie Hall, New York.

The French member of the piano team, Fray, was born in Paris. His father, a banker, sent him to the University of Paris to acquire the knowledge necessary for a banking career. Jacques rebelled, spending his time in the study of music rather than of facts and figures. Before acquiring a reputation in America, he became absorbed in musical affairs in Paris and London—writing articles, giving recitals and composing for musical comedies and revues. He was also heard on the air, through Radio Paris, and the British Broadcasting Corporation.

As a boy in Florence, Italy, Mario Braggiotti received an intensive musical education from his father, a teacher of voice. His formal education was acquired at a preparatory school in Rhode Island, and at Harvard University. Before finishing College, Mario went abroad where he met Fray in a Paris music publishing house. Together, they played concerts in Europe and appeared with Fred and Adele Astaire in the London production of the Gershwin show, Tip Toes. They have had two concert tours in the United States with Maurice Chevalier, and recently completed one by themselves. The piano arrangements which are a feature of their bi-weekly concerts over the Columbia network are nearly all the work of the younger member, Braggiotti.

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Chicago Hears Several Operettas

Kaiser and Vollstedt in Recital—Third Program of Woman's Symphony Orchestra—Czerwonky Gives Concert

CHICAGO.—The Chicago Operetta Company (of which David Erwin Russell is the manager) began a season at the Civic Opera House on January 15. The bill for the first week was Robin Hood by Reginald De-Koven. The lovely operetta was given in a grand manner by an homogeneously fine cast, excellent chorus and orchestra. The stage pictures were beautiful and the large audience encountered on the opening night showed unmistakable pleasure by asking for encores throughout the performance.

GYPSY BARON AT AUDITORIUM

Johann Strauss' operetta, The Gypsy Baron, was given (in German) at the Auditorium Theatre on January 15. A large chorus and orchestra were under the direction of Arthur Koch.

FLORENCE KAISER WITH DASCH ENSEMBLE

Florence Kaiser, soprano, and Siegfried Vollstedt, pianist, were the soloists with the George Dasch Ensemble Players at the concert given in Fullerton Hall on January 15. Heard in Elsa's Dream from Wagner's Lohengrin, Cecily by Richard Strauss, Bitterness of Love by Dunn, and Cadman's Song of Love, Miss Kaiser revealed anew the beauty of her voice, clear enunciation and interpretative intelligence. The large audience feted the soloist, who added encores.

Mr. Vollstedt supplied artistic accompaniments and shared in large measure in the success of the afternoon.

The Dasch Ensemble offered the Beethoven quartet in B flat major and that of Schumann in E flat major.

WOMAN'S SYMPHONY ORCHESTRA

Success would seem to have finally crowned the efforts of the Woman's Symphony Orchestra and its excellent conductor, Ebba Sundstrom, judging from the size and enthusiasm of the audiences this season. The Drake Hotel lounge was practically filled for the third concert, on January 15, and genuine pleasure was manifested after each number. The orchestra demonstrated its true worth in the G major concerto of Bach, César Franck's D minor symphony, and the Catalonia suite by Albeniz. Steady progress is made evident at each new hearing.

Two soloists were featured on this occasion, Margaret Sweeney, harpist and Margaret Gent, contralto. Both young Chicago artists did excellent work and won the full approval of the listeners.

RICHARD CZERWONKY IN RECITAL

Richard Czerwonky's violin recital at the Medinah Athletic Club on January 15, was unusually well patronized. Mr. Czerwonky afforded his auditors pleasure through the beauty of his art and earned their unstinted appreciation. He gave to the Handel sonata in A an admirable performance, which displayed to advantage his fine violinistic qualifications. His virtuosity was made manifest particularly in the intricate Mendelssohn concerto, and his account of shorter numbers by Schubert-Wilhelmj, Sarasate and from his own pen was no less effective. John Wiederhirn played artistic accompaniments.

AMERICAN ARTISTS SALON

The participants in the American Artists Salon, given under the auspices of the Illinois Federation of Music Clubs at the Stevens Hotel, on January 15, were Marjorie Livingston, soprano, and Berenice Jacobson and Dorothy Crost, duo-pianists. Miss Livingston, a gifted soprano from the Hanna Butler studio, displayed her talents effectively in the Ritorna Vincitore aria from Aida and two groups of songs. She has the voice, enterprise and fundamental training to go far. The duo-pianists, members of the Chicago Musical College faculty, were enthusiastically received for their fine playing of Bach, Mozart, Chopin, Debussy and Infante numbers.

Raymond Koch, baritone, furnished the program for the Beachview Twilight Musicale of January 15. Florence Mead, dramatic artist, also took part in the concert.

KRAFT GIVES LAKE VIEW'S ARTIST RECITAL

Arthur Kraft proved a happy choice for soloist at the Lake View Musical Society's artist recital of January 16, in the Drake Hotel. Seldom has Mr. Kraft been heard to better advantage and his singing brought him a spontaneous and wholesome reception. His fine tenor voice rang out clear and true, his interpretations had that refinement and finish which bespeak the artist, and his enunciation and phrasing were excellent. His unusual program contained the Mozart Ridente la calma, Scarlatti's Gia il sole dal Gange, Duparc's Extase, Fauré's Nell, a group by Strauss, and compositions by Allum, Wolfe, Setchell and Warren. Hilda Edwards assisted with a group of piano numbers by Brahms, Dandrieu-Godowsky and Chopin.

BERTHA OTT PRESENTS RUTH PAGE

Ruth Page gave a dance program at the Loyola Community Theatre on January 16, under the direction of Bertha Ott.

CHICAGO ARTISTS ASSOCIATION

Curtiss Hall held a large audience on January 17 for the programs given by the Chicago Artists Association. Of the junior program, which began at eight o'clock, we were able to hear only Clara Siegel, pianist and Laura Howardsen, coloratura soprano. Miss Siegel skillfully interpreted Glinka-Balikireff's The Lark and Seeboeck's Minuet a l'Antico, for she is a fine pianist. The possessor of a fresh voice of lovely texture, Miss Howardsen sings with understanding, skill and ease. That she has been well taught by Anna Groff-Bryant was evident in her excellent performance of the Caro Nome aria from Rigoletto. She was assisted by her brother, Eugene Howardsen, whose accompaniments had musical finesse.

On the artist program which followed, Margaret Lester, soprano, with William Lester, at the piano, did outstanding work. A group of unhackneyed songs served to display her fine voice and art to excellent advantage and showed her a musician of ability. Gudmunder Kristjansson, tenor from Iceland, sang works by Mozart, Freer, Grieg and Kaldalons with understanding if with uncertain vocal production and apparent effort. Mae Doelling Schmidt closed the program with artistic interpretations of two Liszt numbers.

ALFRED AND EDGAR LUSTGARTEN HEARD

Alfred and Edgar Lustgarten, sons of the eminent Samuel Lustgarten, proved artists in their own right when they appeared in joint recital at the Goodman Theatre, on January 17. Their father is a violinist, a former member of the Berlin Philharmonic Orchestra, and Mme. Meta Lustgarten, their mother, is a prominent singer and voice teacher. The boys are young artists with high accomplishments already to their credit. Alfred, the violinist, showed unmistakable musical ability in selections by Vitali, Glazounoff, Chopin-Wilhelmj, Moszkowski and Wieniawski. Edgar, the cellist, impressed deeply with his remarkably excellent playing of numbers by Frescobaldi-Cassado, Eccles, Loomis and Lalo.

BYZANTINE ENSEMBLE

A program of rare Greek music was offered by the Byzantine Ensemble (under the direction of Marion Schroeder Booras) at Orchestra Hall on January 17. No tickets were received at this office.

HIGH SCHOOL CHORAL COMPETITION FESTIVAL

The eighth annual competition choral festival of the senior high school groups took place at Orchestra Hall, on January 18. Three thousand singers sang for the championship of the city and were heard by more than 2,000 followers. The program was, naturally, a lengthy one, twenty choruses and glee clubs participating. In the large mixed chorus groups of more than 100 voices, the judges awarded the palm to Roosevelt High, of which Erhardt Bergstrasser is director. Austin and Lakeview tied in the small mixed choral groups. Schurz, under LeRoy Wetzel, took first honors with both the large boys' and the girls' glee clubs. Lakeview won the contest in the boys' smaller glee clubs, and Calumet took first honors in the smaller girls' glee clubs.

William J. Bogan, superintendent of schools here, is a musical enthusiast and he rightly believes that music should play an important part in the schools of Chicago. Indeed, since Superintendent Bogan and Dr. J. Lewis Browne, director of music, were elected to their present positions music has attained a major position in our public schools, and we add, *sotto-voce*, that the best advertisement the municipal administration has received in the last few years has been through the Chicago schools. To all the choristers, to the judges of the contest, Edgar Nelson, Dr. A. A. Noelte and D. A. Clippinger, to the conductors and directors, go congratulations for an evening of high attainment.

SEBALD STRING QUARTET

The Sebald String Quartet was heard in another program at Kimball Hall on January 18, before a large and enthusiastic audience.

RUMORS BECOME FACTS

Dame Rumor's whispers, published in these columns last week, proved to be two "scoops." The most important of the two is that Tosca will be presented at the Auditorium on February 22 and 24, in celebration of the fiftieth anniversary of the Presbyterian Hospital. Grace Denton is the impresaria who is bringing Maria Jeritza for her first operatic appearance here as Floria in Tosca. John Charles Thomas will be the Scarpia and Mario Dukas is to be Cavaradossi. This young tenor is a protegé of Isaac Van Grove, who will conduct the performance.

The other rumor, too, proved true, as Kenneth M. Bradley is no longer connected with the Chicago Conservatory.

SYMPHONY PROGRAM

The Chicago Symphony Orchestra's fifteenth program was made up of Haydn's Oxford symphony, Shostakowicz' symphony No. 3, entitled May Day (its first performance in Chicago), and Brahms' D major symphony. After hearing Shostakowicz' symphony we are wondering whether music has made great progress in the past decade or whether there is a decadence in it as in every other art. Yet, to report truthfully, the work scored with those on hand, as Stock and his men were accorded a rousing reception. We generally share the opinion of the public, but not on this occasion, as noise seems to be the keynote of May Day.

HANNA BUTLER PUPILS IN DEMAND

Marjorie Livingston, dramatic soprano and professional pupil of Hanna Butler, appeared in the Kansas City Hall series on January 18. The following day she broadcast for the Kansas City Star. Her studio mate, Mildred Boberg, lyric soprano, is now filling fifteen dates on her way to the Coast. Blanche Lyons, another pupil from the same studio, has been singing for the past two weeks in Pittsburgh and surrounding cities of Pennsylvania. Gladys Reid, soprano, sang at the first Methodist Church in Evanston on January 15. Frances Kettenbach appeared at the Stevens Memorial concert last week, and also at the Daughters of the American Revolution luncheon at the Auditorium Hotel.

Mrs. Butler, who has conducted many master classes in Paris and London for the past few years, will remain in Chicago this summer, due to the many requests she has received from out-of-town singers who intend to come to Chicago for the World's Fair.

CHICAGO MUSICAL COLLEGE NOTES

Rudolph Ganz and Mollie Margolies gave a two-piano recital at the International House, January 23.

The Chicago Little Opera (under the direction of Clare John Thomas) gave The Mikado at the Central Y. M. C. A. on January 21, and a twilight musicale at the Lawson Y. M. C. A. on January 22. Mr. Thomas will give The Mikado again on February 10 at the Central Y. M. C. A., sponsored by the Chicago Switzerland Club.

Twenty pupils of Cecile Barnett and Rose Schwartz gave a joint program at the Little Theatre, January 15.

Bernice Jacobson and Dorothy Crost played in recital at the Stevens Hotel, January 15.

Artist-students of Lillian Powers gave a program January 16 in the recital hall.

Naomi Cullen Cook, soprano and artist-pupil of Stuart Barker, was guest soloist at Buena Memorial Church last month, featuring Song of the Chimes (Worrell) and Jesu Bambino (Yon). RÉNE DEVRIES.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Molinari Conducts in San Francisco

SAN FRANCISCO, CAL.—In his first appearance of the season as guest conductor of the San Francisco Symphony Orchestra, Bernardino Molinari was greeted by a large audience. That his interpretations of Smetana's overture to The Bartered Bride, Beethoven's Pastoral Symphony, Debussy's Clouds and Festivals, Wagner's prelude to Parsifal and the same composer's overture to Tannhäuser commended themselves, could be gauged by the fact that he was recalled several times amid continuous applause.

Throughout the week she appeared at the Ferrier Theatre in her modern dance revue, Myra Kinch, dancer from Max Reinhardt's Theatre, Berlin, attracted large and appreciative audiences. In all her interpretations, grace, precision, correctness of form, agility, vitality and a rare creative spark were evidenced. Manuel Galea, Spanish pianist-composer, was Miss Kinch's able accompanist.

In its second concert of the season, the Bem-Clement-Bem Trio played before a good-sized audience at the Community Theatre. The charming Second Concert Royale of the classic French composer, Couperin, and the suite, op. 89, of Paul Juon, were the programmed numbers. The members of the trio showed themselves in their finest form. They produced a body of tone that was unusually rich and colorful and there was a human warmth and exuberance.

After an absence of over six months, Alice Seckels, concert manager, has returned to her home in San Francisco from Europe. While she was abroad, her managerial activities were conducted by Elsie Cross.

The Wiener Saengerknaben presented two beautiful programs in the opera house. At both of their performances the boys sang to capacity audiences. C. H. A.

Los Angeles

(*Continued from page* 5)

to discuss ways and means whereby the one-man guarantee function, heretofore shouldered by the latter, can be assumed by a civic association without impairment of artistic standards. This would imply an organization embodying also that socially and financially important group of active supporters of the Los Angeles Symphony under Mrs. Dean Mason, which was disbanded two years after the Philharmonic began.

Hence there is no cause for alarm that Los Angeles will find herself without a symphonic institution fifteen months from now. The situation is financially difficult, but community leaders are aware of the value of the Philharmonic Orchestra to the city and the California Southland, from Santa Barbara to San Diego. Dr. Rodzinski and the orchestra were tendered ovations during the seventh symphony program, which offered the Respighi setting of Bach's D major organ prelude and fugue, the third Brahms symphony, the tone-poem Thus Spake Zarathustra by Richard Strauss, and Wagner's Ride of the Valkyries.

Torrential rains notwithstanding, the Wiener Sangerknaben attracted an enthusiastic audience. A return date has been arranged by Ruth Cowan, NBC manager.

Pro-Musica presented Alexandre Tansman for the third time in four years. The Polish composer was assisted by Margaret Coleman, soprano and the Vertchamp String Quartet. Albert Vertchamp performed a violin sonata with the composer at the keyboard.

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Tilton's Church Activities

George I. Tilton, organist and choirmaster at Third Presbyterian Church, Trenton, N. J., is immersed in various branches of his art. Numerous activities have marked this season. His choir sang at the new Memorial Building on Armistice Day, offering Soul Triumphant (Noble) and Land of Hope and Glory (Elgar); Mr. Tilton gave a series of talks at Trenton Community School of Religious Education, at which his junior choir sang; and the Candlelight Carol Service was presented for the third year on Christmas Eve under his direction. The junior choir also sang carols in a department store during Christmas week and at the candlelight service given by the New Jersey Chapter of the National Association of Organists.

Underwood & Underwood photo
GEORGE I. TILTON

The creation of "atmosphere" in connection with the church routine has been Mr. Tilton's thought and endeavor. In collaboration with the Rev. Dr. McNab, pastor of the Third Presbyterian Church, Mr. Tilton has changed and developed the service there, his innovations including the organization and vesting of a children's choir of forty singers, in cooperation with the superintendent of the Sabbath School, Edward W. Dunham; the forming of a senior choir of twenty-five, and the vesting of the solo quartet, whose members are May C. Silcox, May I. Ries, George Draggert and E. Burrough Hunt; the addition of a church flag and a brass cross; the institution of the annual Christmas Eve candlelight service; the use of canticles, choral responses and Amens, and other ceremonies and embellishments of a like nature.

Chamber Music at Community Center

A series of chamber music recitals at the Community Center Conservatory of Music, New York, begin on January 30, when the Stradivarius Quartet (Wolfe Wolfinsohn, Alfred Pochon, Nicolas Moldavan and Gerald Warburg) assisted by Frank Sheridan, pianist, will give a program including the Beethoven C minor quartet op. 18, Brahms A minor quartet, and the Dohnányi quintet No. 2, op. 26. This is the first in the series of concerts to be given at the conservatory by chamber music organizations. The proceeds will go to the scholarship fund of the conservatory.

Arnold Cornelissen Presents Buffalo Ensemble

BUFFALO, N. Y.—The Buffalo Ensemble (Arnold Cornelissen, director) gave a program in the Chinese Room of the Hotel Statler last month. Choral numbers included an excerpt from Handel's Judas Maccabaeus, two Old French chansons arranged by Saar, Who Is Sylvia (Schubert-Bullard), Scotch, Welsh and English folksongs, a negro spiritual, and music from Bach's Christmas Oratorio. Helen Minchen and Florence Ann Reid, soprano and mezzo-soprano, sang Sous le dôme épais from Lakmé, and Harold Pattenden, tenor, an aria from Don Giovanni.

The members of the Buffalo Ensemble are singers, Helen Minchen, Mary Konikoff, Florence Ann Reid, Florence Scully Todd, Harold Pattenden, Edward Betger, William Miles Thomas and Herbert Jones; players: Arthur Snelgrove (first violin), Otto Krueger (second violin), William Schimpf (viola), Frank McGoldrick (cello) and Paul Hennig (double-bass). All the string orchestra arrangements were by Mr. Cornelissen.

Austro-American Conservatory Officials Tour

Katherine B. Peeples, founder-president of the Austro-American International Conservatory at Mondsee, Austria, and William H. Stephenson, executive vice-president, made a tour during the Christmas holidays through Arizona, New Mexico, Oklahoma and Texas lecturing and showing a film of the conservatory's activities. They covered 5,000 miles by motor, and addressed audiences in El Paso, San Antonio, Houston, Waco, Beaumont, Fort Worth and Dallas, Tex., Ardmore, Okla., Socorro, N. M.; and Phoenix, Ariz. Mrs. Peeples also offered piano music, her programs including several of her own compositions.

A feature of the tour was the announcement of the projected Institute of World Affairs, to be established in the castle at Mondsee next summer. It is intended to make Mondsee a summer centre of international education by bringing together leaders in international relations from America and Europe concurrently with the work of the conservatory, which covers music, art and dancing. Although the conservatory and institute are entirely separate, the students of one will be privileged to attend the special events presented by the other. This development is in accord with the original ideal of the conservatory's founders, which was to promote international friendship through the study of music and the other arts.

Women's Symphony Orchestra Heard

PHILADELPHIA, PA.—The Women's Symphony Orchestra of Philadelphia (J. W. F. Leman, conductor) gave a concert at Fleisher Auditorium on January 9. The soloist was Sascha Jacobinoff, violinist. Mr. Leman conducted the orchestra in the Fidelio overture of Beethoven, a romance by Tschaikowsky, three of his own transcriptions for string orchestra, and other numbers. Mr. Leman also directed the Women's Symphony Orchestra at the President's Day program of the Council of Jewish Women, Fleisher Auditorium, January 10. C.

Lindi Sings Don José at Radio City

Arnoldo Lindi took the part of Don José in the condensed version of Carmen which was featured at the recent opening of Radio City. All four acts were represented, the first being made up of three scenes—Street Scene, The Cigarette Factory, and Flower Song, featuring Don José. The other acts were one scene each. Ed Sullivan, columnist on the New York Daily News, lists thirteen features of Radio City's inauguration which seem to him outstanding, these including the Carmen interlude as a whole, and Mr. Lindi in particular.

Bartlett and Robertson Playing Another Novelty

A novelty which Ethel Bartlett and Rae Robertson, English two-piano specialists, are now playing on tour is an early English work they found in the British Museum before sailing for this country—Byrd's Variations on the song John Come Kiss Me Now, written originally for two virginals. Mr. Robertson wonders whether it is generally known that this instrument was named after Elizabeth, England's Virgin Queen.

Press Comments

VANDY CAPE

Vandy Cape, one of the attractions of the current Sunday Nights at Nine revue at the Barbizon-Plaza, New York, was cited in the New York Herald Tribune for her part in the recent second edition of the show: "Vandy Cape in a radio broadcast scene proved her gift of comedy-art in real professional brilliance and gave a well-deserved encore of the concert singer at an outdoor benefit." Miss Cape is an artist-pupil of Edith W. Gaudenzi.

GRETE STUECKGOLD

Grete Stueckgold, soprano of the Metropolitan Opera Company, was featured on December 22 at Mrs. Lawrence Townsend's Morning Musicale in Washington, D. C.; and 23, she took the role of Sieglinde at the Metropolitan Opera House. The Washington Herald review read in part: "This prima donna, who is to be seen as well as heard, proved to be an artist of the first variety, the possessor of a beautiful and very warm voice. It is not often that one finds such depth in a voice, and it is always a pleasure. Mme. Stueckgold is a musician in every sense of the word." The Washington Star: "The voice of Grete Stueckgold has a fine, golden thread running through it that holds prominence throughout the entire range when she sings. Its tone is clear and pure and easily adjusted to moods of interpretation."

The New York Sun: "Grete Stueckgold made her first appearance of the season, assuming the role of Sieglinde. Here was an impersonation of winning charm and vocal beauty. The tenderness and abandonment of self were excellently delineated both in action and song, and there was in the whole composition of the role a wistful appeal which must have found its way to every auditor." The World-Telegram: "The individual feature of the occasion was the Sieglinde of Mme. Stueckgold." The Herald Tribune: "The Sieglinde of Mme. Stueckgold was prettily voiced. Her phrasing was consistently musical." The American: "She invested the role Sieglinde with becoming meekness and tenderness in the early scenes of the first act, giving to the music fitting charm and appeal."

FLORENCE KAISER VOLLSTEDT

Commenting on Florence Kaiser Vollstedt's recent Chicago recital, the Daily News critic said: "Miss Kaiser has a voice that would be conspicuously beautiful anywhere. Its manner of use is essentially lyric even when she sings dramatic material. But in the heroic song she can well sustain a broad line and well simulate vigor and positiveness of feeling. In lyric songs, Miss Kaiser is excellent. She was accompanied by her husband, Siegfried Vollstedt. His accompaniments were a model of pianism and of style."

The Chicago Tribune critic wrote, in part: "She has a brilliant and well trained voice, able to cope with both songs and operatic arias of various ages and schools. Mr. Vollstedt, formerly a conductor at Hamburg and for thirteen years the assistant of Egon Pollak, the German conductor of the deceased Civic Opera Company, is a pianist of unusual ability, a quality which he displayed both as accompanist for his wife and as soloist in several brilliant transcriptions by himself and others."

Bruce Simonds Fulfilling Heavy Schedule

Bruce Simonds, pianist, opened a heavy schedule of concerts on January 8 in New Haven, Conn., where he played the Brahms trio in B and the piano quartet in A; January 15, he played the Franck quintet with the Perolé Quartet; and 16 was heard in an all-Beethoven solo program. January 25, Mr. Simonds was at the piano in the Bloch quintet with the same group; and 29, he will play the Beethoven Emperor concerto and the elaborate piano part of the first d'Indy symphony with the New Haven Symphony Orchestra. Mr. Simonds is participating in a Brahms cycle of four chamber music concerts in New Haven, the programs including the trio in C, the quintet, the sonata for cello in E minor, and the sonata for viola in F minor. The series began on January 8. The other dates are February 12, March 12 and April 9. On March 16 he will appear in a two-piano recital in New Haven with Rosalind Simonds; 22, the same city will hear him in the Mozart concerto; and April 26, Mr. Simonds has a return engagement at the Westover School, Middlebury, Conn.

BRUCE SIMONDS

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AROUND THE TURNTABLE— REVIEWS OF NEW DISCS

Flonzaley Quartet Recordings Crown Special Victor List—Dohnányi, De Greef, Moïséivitch, Levitzki and Osborn Display Pianism With and Without Orchestral Accompaniment—Metropolitan Singers Indulge in Airs

By RICHARD GILBERT

Three or four years ago—about 1929—the string quartet named after an American's Swiss villa on Lake Geneva ceased its unforgettable activity. For over twenty-five years the Flonzaley Quartet, unquestionably the most eminent in music circles of the Western Hemisphere, had maintained an independent existence. Devoted to the highest artistic ideals, Adolfi Betti, Alfred Pochon, Nicolas Moldavan and Iwan d'Archambeau developed a perfection of ensemble playing that became not only the envy of other quartets but the paragon for which they strived. The Flonzaley Quartet has passed into history; the members, after their long renouncement of orchestra and solo performance, have gone their separate and benign ways. But these assiduous artists may still be heard—the Flonzaley records will always attest to the rare delicacy of their playing and the deep and penetrating perception of their interpretations.

Victor has been carefully husbanding the results of that memorable recording engagement which marked the Flonzaley's last appearance before the microphone. The recent publication of the first Victor catalogue since 1930 reveals seven additional recordings, two of which find immediate circulation: Mozart's quartet in D minor (K421—unfortunately not given on the disc labels) and Dohnányi's D flat, op. 15 essaya.[1] Others to arrive at some future date include Beethoven's E flat major work (there are two Beethoven quartets in this key, op. 74—The Harp, and op. 127; as five large discs are indicated it seems likely that the latter, longer work has been recorded), Mozart's D major (Köchel number, unspecified in the cataloguing), a D major work by Haydn (likewise, no further indications given) and the scherzo-allegro from Beethoven's op. 18, No. 6.

It is inexcusable that these listings should have been so casually inserted in the generally precise Victor catalogue. Opus and Köchel numbers are indispensable in any Mozart or Haydn chamber music indication. It is bad enough to find them missing from record labels, but the cataloguers should be brought strictly to task for omitting them from index references.

The initial bars of the D minor piece—the first violin leads off with a tender, elegiac theme—dispel any uncertainty concerning the work's position in the rich fund of Mozart string quartets. It is identified immediately as the second of the six quartets dedicated to Haydn. Written in 1783, its grandeur, dignity, force and boldness of expression discloses Mozart, the harmonist, the designer of delicate yet firmly valid pattern and, most of all, Mozart the romanticist—the forerunner of Schubert. One is led to wonder what unspoken impressions may have arrested Haydn when he received the opulent packet together with the younger man's beautifully devoted inscription. The genial creator of animation and cheerfulness certainly was not perplexed by the jovial Hunting quartet (No. 4) or the manly strength of the first (in G major); but it is easy to suspect that the sinister character of particular passages in the D minor work, and the morose and sullen gloom haunting others, must have amazed him. Haydn's praise, however, was generously bestowed. Nevertheless, the Viennese public did not shower their favors upon Mozart with the profuse precipitation accorded the older and, at that time, more popular Master.

The superhuman Mozart composed this quartet under extraordinary circumstances. His wife, Constanze, was confined with her first child; yet that did not deter him from writing. He interrupted his work long enough to console her when she complained of pains and, when she was calm and sufficiently cheered, he resumed his composition. All of which affords a striking proof of how unshakeable Mozart's musical labors were by external circumstances. Few composers can remain so completely detached and fully in control of their artistic ideas and powers—especially through such an event which, naturally, must appeal to the tenderest responses of the human heart.

Surely Mozart was not lacking in humanity. It is surprising to note that the D minor work, ever a favorite with us (the Lener version sufficed until these discs, Nos. 7607 and 7608, arrived), is almost entirely objective despite its tragic leanings. The finale, in particular, must have obsessed Mozart for some time before the Blessed Event came about . . . how else may one account for the tensity of the finale's design, of the demoniacal and occasionally strident spirit which pervades it, of the breathless dancelike figure of the last furious variation? The stubbornness of the persistent key of D minor throughout and the melancholy cast of the entire work doubtless was presaged completely in the composer's mind before he ever put pen to paper. The German Dr. Abert found this hopeless mood a striking example of "Mozart's fatalism, which presents so great a contrast to Beethoven's optimistic striving after liberty."

The Flonzaley Quartet's reading is wrought with precision of minutest detail, utmost coherency of ensemble and, above all, an enveloping tone of sensuous warmth and an elegant repose of style. The players are cognizant of the romance and fantasy inherent in the work and they present these aspects with feeling. The reproduction, as with most present-day chamber music recordings, reveals the innermost workings of a perspicuous ensemble.

* * *

So much space has been devoted to the above discs, we are sorry to give less to the splendid Flonzaley interpretation of Ernst von Dohnányi's inspired quartet in D flat, op. 15. But, as the three records comprising this work are contained in an album (No. M-90), a descriptive brochure accompanies them; these annotations preclude the same information's insertion here. The work, it is claimed, reveals the full flower of the Hungarian musician's art. Donald Tovey, in Cobbett's indispensable Cyclopedic Survey of Chamber Music, hails the attainment of what may be called the fusion of Wagnerian or symphonic poem movement with the essentials of sonata style. The quartet has many beautiful melodic moments, it is compact—an unusual quality for one unmistakably influenced by Bruckner—and it flows along with an irresistible surge of movement. The playing could not be improved upon . . . this set is unhesitantly recommended to all chamber music enthusiasts.

* * *

Dohnányi is also represented in this special broadside of discs by his altogether delectable Variations on a Nursery Tune for piano and orchestra. In this recording (Victor Set No. M-162) he is the pianist as well as the creator; the London Symphony Orchestra is conducted by Lawrence Collingwood. This piquant work is heard much too seldom—it was published in 1922 and performed for the first time in America in April, 1924, at a concert of the Chicago Symphony Orchestra, with the composer at the piano. It is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, four kettle drums, bass drum, cymbals, triangle, two glockenspiels, xylophone, celesta, harp, pianoforte and strings. The theme is that of the children's song, Ah, vous dirais-je, maman, a tune used by other composers—particularly well known is Percy Grainger's adaptation of it in his Shepherd's Hey.

Despite the extra large orchestra, the recording is exceptionally well balanced, the instruments detach themselves cleanly, both high and low frequencies come off nicely, and there is considerable volume. The quality of reproduction depends, as we have insisted all along, on your instrument—nowadays most of the music, with certain limitations in volume and peculiar highs and lows, is in the grooves. A lot of this metaphonic excellence is due to good microphone placement and attention at volume controls in the studio, and partly to the fact that, aside from the introduction and finale, the composition seldom prescribes the use of a full orchestra at one time. The instruments are placed in the color scheme rather than used for weight. The fifty-one measures which precede the theme are pungently harmonized. While a modern, Dohnányi is never guilty of striving for effect or the use of novelty for its own sake. In this work he appears as a cunning orchestrator. The metamorphosation of the simple melody, in a variety of unusual guises—the tender, robust and burlesque—invokes considerable originality. Five disc sides contain the eleven variations, which include a waltz, a march, a chorale and other tempi of contrasting effect; side six fills out the set with the second movement of Dohnányi's melodious and colorful work, Ruralia Hungarica. The composer's pianism is brilliantly expert and, together with the unusual attractiveness of the scoring and the uncommonly finished playing of the Londoners, this recording supplies a refreshing twenty minutes of unpretentious and healthy music.

* * *

It seems that Saint-Saëns' concerto in G minor cannot be recorded badly. An earlier registration by Arthur De Greef had much merit; this re-recording by the same pianist, with the assistance of Sir Landon Ronald and the New Symphony Orchestra, leaves nothing to be desired. Victor Masterpiece Set No. M-150. . . . Mischa Levitzki, now engaged in his first American tour in two years, does the Liszt concerto No. 1 in E flat, with the London Symphony Orchestra, on two discs (Nos. 11309 and 11310). This work is meat for him and he gives it unusually virtuosic treatment. The recording is good. . . . Hummel's humorous Rondo and Schumann's poetic Grillen (Whims) sound well under the supple fingers of Benno Moïséivitch (No. 7606). . . . Franz Osborn, a German pianist unknown here, plays an unidentified arrangement of Bach's adagio from the organ toccata in C major and the fugue from Bach's chromatic fantasy and fugue. The last piece is mislabelled as the complete work. The playing and recording are not of the first order (No. 11274). The complete chromatic fantasy and fugue (three disc faces) is available in a highly rhythmic and lucid performance by Edwin Fischer. The discs are obtainable through the importers (H. M. V. Nos. DB 4403 and DB 4404).

* * *

A trio of Metropolitan Opera singers appear on Victor's regular lists with recordings of songs from operettas ensconced in New York theatres several blocks north of Thirty-ninth Street. Grace Moore and Richard Crooks took some of the former's own Dubarry music down to Victor's local studios, and there, with the assistance of Nathaniel Shilkret and his orchestra, stored it in wax for future reference. Lawrence Tibbett, between radio engagements and flights from the incessant detonations of Emperor Jones' drums, recorded two of Jerome Kern's melodies from Music in the Air.

Millöcker's lilting and contagious songs, given English lyrics by Rowland Leigh, have charmed thousands of attendants at the George M. Cohan Theatre where Miss Moore currently confects a delicious portrait, visually and vocally, of the famous eighteenth century courtesan. The Dubarry, that vivacious song appearing in the finale, and the waltz, I Give My Heart, mark Miss Moore's Red Seal début (No. 1614). Richard Crooks joins her in an irresistible duet, Without Your Love; the tenor, soon to make his Metropolitan début, sings a solo in If I Am Dreaming—the piano of Frank LaForge supplants Mr. Shilkret's orchestra here (No. 1615).

Lawrence Tibbett's verveful singing of And Love Was Born, and The Song Is You is a compliment to both composer and recording company. A more successful disc, featuring this kind of music, cannot be imagined (No. 1612).

[1]From the annual special list of Unusual European and American recordings. Will not be found in the usual monthly supplements.

German Government Congratulates Czerwonky

CHICAGO.—Richard Czerwonky, one of Chicago's eminent conductors and violinists, recently received from the German government an official document sent to him by Herr Kahler, Minister of Science, Art and Folk Lore, congratulating Mr. Czerwonky upon the twenty-fifth anniversary of his American début.

Mr. Czerwonky made his first appearance in the United States on December 20, 1907, in Boston, as violin soloist with the Boston Symphony Orchestra under the direction of Dr. Carl Muck. On that occasion he gave the first American performance of the d'Ambrosio concerto.

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STUDIO NOTES

ADELAIDE GESCHEIDT

Adelaide Gescheidt, vocal teacher and coach of New York, has instituted for this season an Hour of Song given every month before her class of pupils. During these programs, which feature both her students and her professional artists, Miss Gescheidt is giving short talks on cultural development for the singer.

November 29, Mary Hopple, contralto and Earl Weatherford, tenor, concert artists, presented their programs for their engagaments of the following week, when Miss Hopple was soloist with the Roxborough Glee Club of Pennsylvania and the Metropolitan Male Chorus of New York, and Mr. Weatherford soloist with the Toronto Symphony Orchestra, in Canada, in a Wagnerian program. Edward Hart was accompanist.

ADELAIDE GESCHEIDT

December 29, two pupils, Louise Temple, contralto and Svea Wikstrom, soprano, gave a program of high standard before the class of pupils. Miss Gescheidt spoke on The Art of Song Interpretation, a phase of vocalism which she stresses in her instruction. She gave explanations of the procedure in learning to interpret a new composition, illustrating her ideas with simple examples. Miss Temple opened the hour with Willst du mein Herz mir Schenken (Bach), Separatzione (Sgambati), and Meine Lieb ist Grün (Brahms). Her rich contralto, of wide range, gave evidence of artistry and normal, natural voice production. Miss Wikstrom sang Der Ring and Frühlingsnacht, both by Schumann, and two Schubert numbers, Geheimes and Rastlose Liebe. She is a talented young singer and has a full, vibrant, flowing voice of dramatic quality. Miss Temple's second group held Autumn (Faure), Mandoline (Debussy), A Visit to the Moon, (Dunhill), and Hills (La Forge). Throughout the program she displayed temperament and emotional insight, intelligence and understanding of style. Miss Wikstrom closed the hour with Nuit des Etoilles (Debussy), Dansons la Gigue (Poldowski), Lilacs (Rachmaninoff), and The Wind's in the South (Scott), singing with considerable finesse, ease and emotional expression. Betty Schuleen as accompanist gave splendid support. F. W. R.

KATE S. CHITTENDEN

Kate S. Chittenden was at home on January 12, at her New York studio. The Estrellita Trio played works by Beethoven, Schumann and Mozart; the members are Hugo Fiorato, violin, John Bocskay, cello and Florence Hubbard, piano. They played with excellent ensemble, sympathy and understanding for a large gathering. F. W. R.

FLORENCE WESSELL

Emily Roosevelt, soprano and Arthur Van Haelst, baritone, were on the program presented at the first annual New Ball held at the Hotel Pierre, New York, January 3. Miss Roosevelt sang Dich Theure Halle; Mr. Van Haelst, Gwine to Hebbin. Both are artists from the New York studio of Florence Wessell, who was their accompanist.

VERA B. McINTYRE

Rolf Gerard, tenor, who has had his vocal training from Vera B. McIntyre at the Vilonat Studios, New York, was a soloist in the Long Island Choral Society's presentation of the Advent and Christmas portions of Handel's Messiah at the Cathedral of the Incarnation, Garden City, N. Y., December 23. Mr. Gerard also was engaged by Walter Damrosch as one of the solo tenors for the gala performance of the Beethoven ninth symphony, January 25, at Madison Square Garden, New York.

VLADO KOLITSCH

Byrd Elyot, violinist, has been engaged by Evelyn Brandt as a featured artist for the Essex House Musicale, New York, on February 7. Miss Elyot's other recent bookings include appearances before the Texas Club of New York at the Plaza Hotel, January 2, and a recital at the New Rochelle Choral Club on January 17 with Harry Gilbert as accompanist. A former student at the Juilliard Graduate School, Miss Elyot is now a pupil of Vlado Kolitsch.

MAIZIE M. PERALTA

Maizie M. Peralta, organist, pianist and vocal coach, has opened a studio in Carnegie Hall, New York, where she specializes in coaching for radio. Miss Peralta has made radio broadcasts from Hollywood, Los Angeles, New York, Chicago and other cities, as organ soloist, accompanist and announcer. Last year the Chicago Conservatory had a weekly broadcast of songs under her direction. She has been organist in the grand ballroom of the Waldorf-Astoria, New York, for the New York Life Insurance banquet and ball, Pace Institute graduation exercises, New Jersey Woman's Club luncheon, Long Beach Hospital charity banquet and ball, and Mayor-elect O'Brien's dinner attended by 1,300 lawyers. Miss Peralta played at midnight on New Year's Eve for the Actors' Benefit Ball. She plans to present her students in the Peralta Studio Hour, a broadcast similar to that of the Chicago Conservatory.

Foreign News in Brief

Elgar and Toscanini Honor Menuhin

LONDON.—Yehudi Menuhin, who recently earned the plaudits of the public for his playing of Sir Edward Elgar's violin concerto as well as the praise of the veteran composer himself, invited Elgar to conduct the work for him in Paris. Elgar, though seventy-five, accepted the invitation. From Milan comes the news that Toscanini traveled 600 miles to hear the young violinist make his début in the Italian city. The conductor constituted himself Yehudi's *cicerone* in a tour of the city. C. S.

Wahnfried Archives on View

BERLIN.—From Bayreuth comes the news that the jealously guarded archives of Villa Wahnfried are shortly to be opened to public scrutiny and that many of the treasures contained therein will be placed on exhibition so that visitors to next summer's festival can view all kinds of Wagner letters, sketches and other documents that have hitherto been preserved in strictest secrecy. This exhibition will be supervised by Dr. Otto Strobel. F.

Lert Scores in Norway; Invited to Paris

BERLIN.—Richard Lert, conductor of the Berlin Staatsoper, has returned from Oslo, Norway, where he has scored an outstanding success as guest conductor of the Philharmonic Society. He also was invited to conduct two concerts of the Association Poulet in Paris during January. Lert has been heard in America as one of the guest conductors at the Hollywood Bowl. T.

German Conductor for Moscow

BERLIN.—Georg Sebastian, formerly conductor at the Municipal Opera in Berlin, has been engaged to conduct the Philharmonic concerts in Moscow during the 1933-34 season. H. P.

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I See That

Grace Castagnetta, pianist, will be soloist in the Chopin E minor concerto with the Portland (Ore.) Symphony Orchestra (Van Hoogstraten, conductor) February 5; she contemplates appearances in San Francisco and Chicago. Upon her return to the East she is to appear in Philadelphia and at the MacDowell Club, New York.

* * *

Milo Miloradovich, soprano, sang a re-engagement performance of Handel's Messiah during the Christmas season in White Plains, N. Y., under the direction of Caroline Beeson Fry.

* * *

The Charlotte Lund Opera Company, which presents grand opera for children, is performing The Golden Cockerel by Rimsky-Korsakoff this morning (January 28) at the Barbizon-Plaza, New York. Assisting is the Aleta Doré Ballet.

* * *

Leonora Cortez gives her annual New York recital in Carnegie Hall, February 6. The pianist appeared recently as soloist with the Cincinnati Symphony Orchestra and in Chicago under the auspices of the Muscians Club of Women.

* * *

Alice Mock, formerly of the Chicago Civic Opera Company, and a singer familiar to radio audiences, has returned to Chicago after a ten-day visit in New York with her teacher, Florence Lee Holtzman. Miss Mock came to New York to sit for a bust by George Fite Waters, American sculptor.

* * *

Edna Zahm, soprano, sang numbers by Irwin Heilner and Elie Siegesmeister in New York on January 15. Miss Zahm was formerly with the German Grand Opera Company, and later appeared as soloist with prominent Chicago and Buffalo organizations and in recital at Town Hall, New York.

* * *

Hazel Harrison, pianist, assisted by Myrtle Winfrey-Tyree and her chorus of fifty voices, was presented in recital last month at the Abraham Lincoln Centre, Chicago. The pianist's program ranged from a toccata by Paradies and Siloti and Busoni arrangements of Bach pieces, through Beethoven-Liszt, Chopin and Chopin-Godowsky numbers to a Stravinsky étude and Ravel's Jeux d'eau and toccata.

* * *

Solomon Pimsleur gave a recital of his own piano compositions under the auspices of the Roerich Society at Roerich Hall, New York, on January 11. The program comprised Fugal Fantasia, Fantasy Ballade, Toccate, Tranquil Sonata, the allegretto and capriccio from Impulsive Sonata, Ode to Intensity, Mournful Prelude, and Melodious Fugue.

* * *

The Rubinstein Club musicale, held January 17 at the Waldorf-Astoria Hotel, New York, consisted of a costume recital, presenting Russian, Spanish, Dutch and Scandinavian songs. The artists were Lola Monti-Gorsey, Jeanne Van Drooge, Gundrum Ekeland, Patricia O'Connell, Claire Ross, Alice Griselle and Lucien Tamur. Among guests of honor were Pauline Winslow, Julia Seargeant C. Decker and Estelle Liebling. Miss Liebling was chairman of the program.

* * *

Rose Bampton, new American contralto of the Metropolitan Opera Company, is under contract to make Victor Red Seal records

* * *

Jacques Fray and Mario Braggiotti will give a two-piano recital at the Junior League, New York, on January 31.

* * *

The Roth Quartet, now in New York, are offering opportunity to students for experience in playing chamber music. The quartet are holding two courses at a studio in Carnegie Hall, the first one beginning January 23, during which students may listen and participate in the performance of various standard works.

* * *

Yascha Fishberg's Art Trio was re-engaged for the third time to play at the chamber music concerts in Hunter College, appearing there January 18 under the direction of Dr. Fleck. The program consisted of Mendelssohn's trio in D minor and Smetana's trio.

* * *

Raymond Havens, pianist, was soloist with the Apollo Club of Boston (Thompson Stone, conductor) at its recent concert at the Women's Republican Club, Boston.

* * *

Harold Morris, pianist, will play with the New York String Quartet in San Antonio, Tex., on February 28.

* * *

Estelle Woodruff Slocum is the author of a Modern Method of Piano Instruction, soon to be issued.

* * *

Frederick Jagel will be heard in his annual New York recital at Town Hall on February 12.

* * *

Rudolph Gruen assisted Paul Althouse at a recital in Westfield, N. J.

* * *

Harold Dahlquist, who recently gave a song recital at Town Hall, New York, returns to England next month for engagements there. Mr. Dahlquist will come back to this country in October for an extended concert tour.

* * *

Helen Pierce Elbin, on the faculty of West Liberty State (Va.) Teachers College, recently visited New York and took two lessons daily from Bessie Clay-Küzdö, as is her custom when in the city.

* * *

Barbara Lull, violinist, and Mathilde McKinney, pianist, will collaborate in a recital of sonatas by Mozart and Beethoven tomorrow (January 29) afternoon, at The Barbizon, New York.

Conductors Feature Dubensky Works

Arcady Dubensky was born in Viatka, Russia, in 1890. After graduating from the Moscow Conservatory he played first violin in the Moscow Imperial Opera for nine years. His opera, The Romance of the Contrabass, founded on Tchekoff's story, was produced by this company in 1916. In 1921 Mr. Dubensky came to America. Since then his compositions have been performed by some of the foremost orchestras here. His symphony, The Russian Bells, was given by the New York Symphony Orchestra in 1926 and also at the Stadium last summer, both times under the direction of the composer. He is the author of two suites and several other works which have been played by the Barrère Little Symphony and by Fabien Sevitzky's Philadelphia Chamber String Simfonietta. His orchestral piece, Gossips, has been recorded. Mr. Dubensky's recent compositions include music to Poe's poem The Raven, a melodeclamation, performed by the Philadelphia Orchestra under Stokowski, with Benjamin De Loache as reciter. Mr. Dubensky's Fugue for Violins in Nine Parts has been given by the Philadelphia Orchestra (Stokowski conducting) in Philadelphia and New York, and by the Detroit Symphony Orchestra (under Gabrilowitsch). Mr. Dubensky is a member of the New York Philharmonic-Symphony Orchestra.

Charlotte Lund Company in Bogota, N. J.

Bogota, N. J.—The Charlotte Lund Opera Company presented Humperdinck's Haensel and Gretel here on January 7 in the Queen Ann Theatre before an audience of 2,000 children. The performance was a lively and colorful one, and the young spectators thoroughly enjoyed this presentation of the familiar fairy-tale. The cast held Catherine Gallela as Haensel; Norma Shelman (Gretel); Arthur van Haelst, who gave a vigorous and full-voiced portrayal of the Father; Marion Cox (the Mother); Ethel Bennett, who scored for her exquisite singing of the Fairy Queen; Gwen Rouse (the Sand Man); and May Baron, appropriately bloodthirsty and vocally excellent as the Witch. After the performance, which was under the management of Mrs. John T. Powers of the Parent-Teachers' Association, several pupils of local dancing teachers competed for prizes. A number of charmingly executed posters advertising the performance were displayed in the lobby. These also represented a competition. G. C.

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FRIEDA BRIM,

artist piano student of Esther Harris, under whose tutelage Gitta Gradova, Isabelle Yalkovsky, Mildred Waldman, Jerome Siegan and other young pianists have achieved prominence. Miss Brim gave two recent Chicago concerts.

ERNEST BLOCH'S

Three Nocturnes were played in Glasgow, Scotland, recently at the first seasonal concert of the Active Society for the Propagation of Contemporary Music.

LAZARE SAMINSKY

conducted a portion of the tenth anniversary concert of the League of Composers on January 8 at the French Institute in New York. His fanfare written in tribute to the birthday celebration opened the program, and Mr. Saminsky led an excerpt from his chamber opera, The Plague's Gagliarda.

STEPHEN DEAK,

cellist, has returned from fulfilling several concert engagements in the Middle West. These included one in Colorado Springs, Col., in which he was assisted by Mary Schnitzius Osborn, pianist; and one in Wichita, Kan., with Margaret Shanklin Deák, pianist. Mr. Deák plays in Washington, D. C., March 14, when he will offer a sonata program with Miksa Merson. March 10, the cellist is scheduled for the Peabody Conservatory's concert series. The Art Alliance and the Musical Fund Society of Philadelphia are presenting Mr. Deák and Arthur Reginald in the Brahms Chamber Music series, February 15 and March 22.

FLORENCE B. GYANEE,

lyric soprano and artist-pupil of Bessie Clay-Kuzdö. Mme. Gyanee is the wife of Dr. Bhagwan Gyanee, East Indian lecturer, scholar and teacher, and tours with her husband and sings at his lectures. Two of the latest series were given at Union Auditorium and Carnegie Hall, New York. Mme. Gyanee has coached with Max Bendix in Chicago. While in the Middle West she was soloist at Hamilton University Church, St. Paul, Minn., which position she held for three years.

JOSEF LHEVINNE

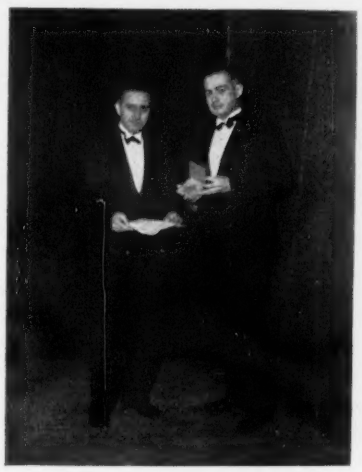
follows the all-Chopin recital which he gave early this season at Carnegie Hall, New York, with another in the same auditorium, February 25. The program for the latter includes the Beethoven sonata, Les Adieux; the two books of the Brahms-Paganini Variations; and a group of modern pieces by Ravel and Debussy.

TITO SCHIPA,

tenor of the Metropolitan Opera Company, has been awarded the Order of Grand Officer of St. Maurizio and Lazzaro, one of the highest honors the Italian Government can bestow. (Photo © Moffett.)

VIOLA PHILO,

mezzo-soprano, was presented at the Essex House Morning Musicale on January 17.



LOUIS GRUENBERG and ALBERT STOESSEL

on the stage of the Metropolitan Opera House before the second performance of Emperor Jones, when the composer received from Mr. Stoessel the David Bispham Memorial Medal awarded by the American Opera Society of Chicago (National.) Mr. Stoessel was invited to make the award because of his work as conductor of Mr. Gruenberg's opera Jack and the Beanstalk when it was produced here by the opera school of the Juilliard School of Music. (Photo by Carlo Edwards.)

ALBERT SPALDING

was soloist in Boston with the Boston Symphony Orchestra, playing Mozart's violin concerto in D major and Chausson's Poème, January 13 and 14. He also appeared with the National Orchestral Association at Carnegie Hall, New York, on January 17.

JESÚS MARÍA SANROMÁ,

pianist, appeared in recital at Symphony Hall, Boston, the afternoon of January 22, and the same evening was soloist at a concert of the Young Musicians' Orchestra and Vocal Ensemble (led by Fabien Sevitzky) at Jordan Hall.

(See Inside Front Cover for Additional News Pictures)

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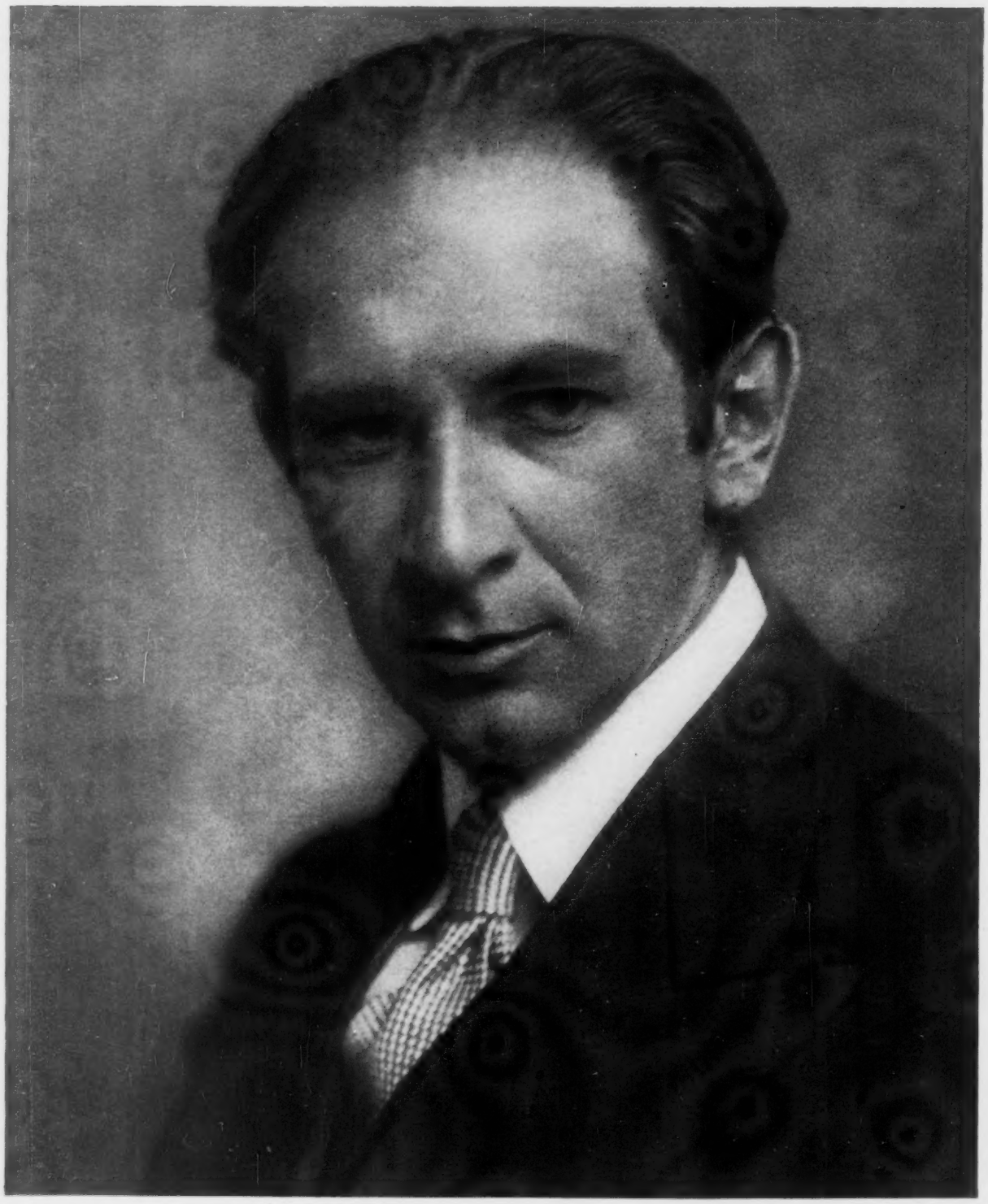

PAUL STASSÉVITCH

Russian violinist, soloist on January 29 with the Manhattan Symphony Orchestra